Florida Architecture
ARCHITECTURE INTERNATIONAL

ARCHITECTURE INTERIOR DESIGN AND ALLIED ARTS

Three Dollars
The 1960 issue of FLORIDA ARCHITECTURE salutes the great cultural exchange between nations that is reflected in our architecture.

Our own widening sphere of influence is manifested by a phenomenal increase in national and international circulation. The gratifying response from people of many lands and many languages and the contributions made by world renowned architects, united by the common desire for a better graphic representation of architecture and the allied arts, formed the basis for the broader concept...the inclusion of national and international work of outstanding quality in our publication. We take pride in adding the words ARCHITECTURE INTERNATIONAL to our cover.

As we enter into a new decade, our eyes, as always, seem to search into the future and we "see as through a glass darkly." It is then that we turn to the near past to seek the threads which are weaving themselves into the major patterns of our century. After cutting the silver cord that bound us to the Victorians—seated so smugly and securely on their Newtonian Theory—we plunged headlong into the wildly transitional period that abolished our ideas of "absolute" and "ultimate" but which offered us great scientific advances.

Architecture—as Art—as Science—as Sociology—reflected the technological advantages but also made us aware of the limitations of "science for science's sake." Structures of lasting value were lost to population shifts and the changing face of a city. The enormous increase in population and the prospect of an even greater increase demands that the architect dedicate himself to the larger task of planning whole cities. Only through anticipating the sociological problems can he fulfill the scientific and artistic obligations of his profession. We pay tribute to the future "World Architect," who, through the increasing interchange of ideas, will be better able to pursue his course as Master Planner.

E. K. L.
In a rapidly growing area, the architect's responsibility to his client becomes even more apparent. To avoid monotony of form and the easily duplicated "novelty," it is the architect's duty to first educate the client to the best solution of his individual needs. In our luxury conscious era it is all too easy to produce gadget-ridden future slums that offer only transient pride of possession . . . sacrificing the less easily defined, but more lasting quality of good design to those items that have a social "trade in" value. There is a growing awareness of this problem among some of the land developers who realize that community planning consists of more than shopping centers and the interrelationship of buildings and landscape.

To provide interesting variety of design that will best suit individual tastes and, at the same time, provide good solutions to the smaller, often overlooked problems that the client has to live with, many companies are establishing a board of architects who are recommended to lot buyers. It is to be hoped that the tempting variety of exciting ideas from far places does not compound the sin of facile repetition. Architecture, by virtue of its basis in art, will always demand the painful, soul searching strong statement that cannot be expedited by technological advances or refined by the superficial addition of whimsy and caprice.
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Exterior structural walls are built of reinforced concrete frame filled in with concrete block, covered with stucco and painted. Note eaves project.

To make the most of this Everglades Island location, the Troy residence opens wide to the exciting panorama of marine activities on Palm Beach's Intracoastal Waterway. The front door opens into a slightly raised gallery where an effect of space and a distant view of the lake across the living room may be obtained by folding back the plantation shutters between the gallery and the living room. The living areas are oriented to the lake view through plate glass sliding doors which open to the
terrace and pool. The plan arrangement adopted by architect and owners shows the many required elements of Florida living reduced to a uniform compactness within a width of one hundred feet. To achieve this, the pool cabana and dressing rooms were incorporated into the house itself allowing greater space at the lakeside. Although the pool is placed close to the living room, ample space is provided for grouping of outdoor furniture on the terrace. The north wing, housing the guest bedroom, is extended to the west to give protection against the cold northwest wind and at the same time amplify the reflected warmth of the sun. The eaves are thoughtfully projected to supplement the protective quality of aluminum type awnings and also to decrease sunlight for air-conditioning purposes. Although designed for informal living, touches of appropriate elegance are evident throughout the house. White Alabama marble floors silhouette and flatter the objects of decor in the gallery and living areas. Imported dark jade green Italian marble flooring enhances the guest bedroom. An excellent selection of paintings in the major living areas (continued)
Lakeview from gallery across living room. White Alabama marble floors, white carpet flatter objects of decor.

Cheerful setting on terrace outside master bedroom.

Dining loggia divided from living room by shutters.
Troy Residence

and guest bedroom reflect the owners' tastes and serve as a basis for color selection in furnishings and accessories. The furniture, with occasional accents on the oriental, is placed in a flexible and convertible manner for the many uses of the various rooms. The white living room with its cozy fireplace is sparked by accents of gold and apricot. Multifold sliding plantation shutters close to divide the living room and dining loggia. Here the dining table is placed to one side and the room may accommodate intimate gatherings or larger parties. A white carpet forms a neutral setting for the Chinese red and white furnishings which take their color keynote from the painting, the focal point of the room. Another painting, this time in blues and greens, inspires the color schemes of the guest bedroom. This versatile room features a round table and four chairs for card playing. Thoughtful planning, providing spaciousness within a compact area, embellishes a simple basic interior theme to produce a home that may reflect a charming intimacy at one moment or be opened to more festive occasions.
In an area accustomed to luxurious homes and spectacular building sites, Rebel's Rest is a standout. The facade stretches two hundred and thirty feet along Galleon Drive.
Terrace has area for dancing and lavish round glass table for buffets or dining under the stars.
Screened pool and patio are bordered by living room, dining room, kitchen and guest wing.

Under-roof barbecue, dining and lounge areas border pool. Guest wing and pool-side dressing room are at upper left. Guest unit has own lounging area and table. Note complete outdoor kitchen.

Galleon Drive in Port Royal, an impressive residential area recently developed by John G. Sample on the Gulf in South Naples, Florida. Despite the extraordinary size of the house, it appears to rest serenely against the landscape and the mauve shadings of carefully selected building materials blend easily with the tropical backdrop of sea and sky. Tennessee Craigmar stone, shading from light to deep mulberry, beveled redwood siding stained in deeper tones and a cement shingled roof softened to the lightest shading combine to produce an effect of unity and permanence. The design of the house reflects a Polynesian influence consistent with others in the immediate vicinity. Completely protected from the street by an enclosed garden approach and skillful planting, the major living areas all face an enchanting view of Buccaneers' Bay. Patios and enclosed gardens emphasize the atmosphere of tropical splendor and impart an oriental coolness and serenity. The living room, formal dining room, kitchen and guest wing open on a screened lanai and swimming pool with under-roof barbecue, dining and lounging areas. The den and master bedroom in the southwest wing share a view of the outdoor dining terrace and the bay beyond. White marble floors set an elegant keynote throughout the major living spaces, the master bedroom and its lavish bath-dressing room. Appointed in the most luxurious manner, the bath-dressing room features gold accessories in a swan pattern gleaming against the white marble walls, an electrically operated massage table which drops down over the pool-bath and fits into the wall when not in use—and a walled sun garden opening to the bath and the romantic gold and white master bedroom. Here, a charming breakfast alcove overlooks the bay view, a handsome marble fireplace is the focus for an intimate conversational arrangement of furniture and, in the white simplicity, one is aware of meticulous architectural detail and the classic proportion of the room. Throughout the house

Centrally located bar serves living room, dining room and pool area.
and in the many garden areas are a notable number of dining places. Breakfast or informal luncheon may be served in the luxuriant tropical garden opening off the formal dining room to the northwest, or in the screened pool area in the under-roof dining space or overlooking the outer dining terrace. For a lavish buffet and dancing under the stars there is a huge round table on the bay-side terrace, and for formal dinner parties or inclement weather a suitable inner dining room is provided. While the house is unusually large, it is exceedingly well planned to achieve a sense of warmth and intimacy, and yet allow for large scale entertaining. The guest wing is comfortably separate from the master suite and conveniently accessible from the service wing. A graceful blend of candor and formality, indoor and outdoor living at their best — these qualities characterize Florida’s luxury living and are eloquently expressed by Rebel’s Rest.
Graceful dignity of southern colonial colonnaded porch frames airy simplicity of two story glass foyer enclosing staircase.
ALTHOUGH a waterfront house is a fairly routine commission for a successful South Florida architect, a site equal to this one in Boca Raton is a rarity. Extending 150 feet along the north shore of Boca Raton Lake and 450 feet from the lake to the street, it commands an excellent wide view encompassing the luxurious Boca Raton Club to the southwest and the ocean inlet with its dramatic bridges to the southeast. The plan of the house is so arranged that each major room captures this remarkable view and the prevailing southeast breeze. While predisposed to the warmth and tradition of southern colonial architecture, the client was also sympathetic to the functional requirements of modern tropical living. The house shown on these and adjacent pages combines the romanticism of traditional archi-

(continued)
Baker Residence

tecture with a contemporary interpretation of space and fenestration. Facing the street an impressive colonnade frames the airy glass enclosed staircase and presents a grand facade. On the south, a graceful balcony cantilevers out from the master bedroom, providing a vantage point from which to enjoy the magnificent view and casting a curving shadow on the terrace below. The living room opens directly on this upper terrace which in turn gives way to an informal lower terrace. In the east wing are located the den and guest suite, each with its private screened loggia. The den is divided from the living area (see plan) by an island consisting of a two-way fireplace, built-in television and hi-fi unit, and an attractive bar located to serve the den, living room and terrace with equal convenience. Consistent with the blend of architectural styles, interiors were planned around an oriental theme, relying on its historical compatibility with southern colonial and its natural affinity for contemporary living. In the living and dining areas predominant colors are beige and gold with accents of blue and magenta. Walls are covered in natural and gold grasscloth, the window
View from living room into entrance foyer and dining area. Colors are beige, gold and pumice with blue and magenta accents.

Wall with beige casement fabric and the floor with beige carpeting. Against this essential monochromatic background the decorator has placed furniture finished in pumice, antique white and frosted walnut with upholstery of beige and gold. Color accents are in accessories... cushions of rich blue and magenta silk, Chinese bowls and vases and a scenic wall panel of Japanese butterflies and grasses. In the den (see overleaf) elm paneled walls, avocado carpeting and upholstery set off a white pedestal game table and matching plastic chairs. Blue and cinnabar red are accent colors. The beige carpeting used in the living room continues down the hallway leading to the east wing and to the guest bedroom (not shown) beyond the den. Here the color scheme is aqua and antique white against beige floor covering and fruitwood furniture. The west wing contains a well planned kitchen with built-in equipment including a charcoal grill with a handsome copper hood. A pass-through between the kitchen and dining area is conveniently arranged with cupboards and drawers that open in both directions. Also in the west wing are the utility room and housekeeper’s quarters (continued)
Living area faces terraces and lake beyond. Black pearl granite fireplace is flanked by doors concealing television and bar.

Convenient bar serves den, living area and terrace. Fireplace opens two ways.
Baker Residence

which open on a spacious service yard. A large two car garage contains out of season storage facilities, both on the ground floor and in a storage attic. On the second floor of the house the master bedroom suite has complete privacy and a breath-taking view of the famous Boca Raton Club from the curving balcony. Here again, the oriental theme is dominant. The central air conditioning system is arranged to serve five zones individually, making it possible to open some areas of the house to enjoy free access to the outer living areas while other zones maintain controlled temperatures. It should be noted that the client, architect and interior decorator collaborated from the beginning with the result that a highly satisfying solution was achieved for the client.
Hightower Residence
WILLIAM F. BIGONEY, JR. • Architect

- Horst Guither, Interiors
- Donald P. Bouman, Landscape Architect
- Bradford Builders, Inc., Contractors
- H. J. Ross Associates, Structural Engineers
- Lisanti, Photography

A RECENT addition to the idyllic residential scene on the Inland Waterway, this luxurious dwelling has two water views. Facing south on the waterway, a long window wall opens to a cantilevered deck and a mint sauce lawn which curves to meet the private dock on the canal to the east. Approaching the house from the street, one enters through an enclosed garden over a white terrazzo bridge which spans a reflecting pool. This charming inner garden, protected by screening and textured glass panels, provides a secluded view and desired privacy for both the living room and dining area. Although the house is completely air conditioned, a sense of unity with the outer scene is sustained by extensive fenestration and the continuation of exterior materials into the interior. Gray cypress siding and gray Ozark Mountain limestone contrast white beams, white terrazzo and white marble floors. Gleaming black terrazzo, stripped with sterling silver, accents the entry and is repeated in the kitchen. Because the site is filled land, the house and terrace are supported by pilings and

Planting accents striking horizontal lines of facade, frames enclosed garden entry.
Secluded entry garden presents private view from interior toward street. Note sterling silver pull on iridescent doorway.

Lawn slopes to waterway and canal. Second floor master bedroom and guest room below share water view. Roof is white marble chips.
Long window wall shows sweeping water view. (See below) Lowered ceiling over entry emphasizes height of beamed ceiling.

Hightower Residence

The floors are raised off the grade on concrete joists. Planked ceilings and walls dramatically contrast elegant custom furnishings of black and white shot with silver and shocking pink accents. All fabrics were hand woven by the Lighthouse for the Blind. Door pulls and other sterling silver accents were hand wrought by Christopher Sweetman. Two conversational groupings make the enclosed garden gives private view from living and dining areas.
long living room comfortable for either intimate or large parties. A handsome hi-fi and color TV unit supplies a complete entertainment center. On the east, overlooking the canal, the striking kitchen and informal dining area share a view of the private docks. Here, black terrazzo floors, ebony finished cabinets, white formica and stainless steel continue the basic color scheme of the house. Pink is again introduced as an accent in woven blinds and a dramatic stone mosaic mural (not shown) by John DeGroot. Again in the lavish master bath (below right) the muralist’s skill is demonstrated in an underwater scene executed in stucco on the shower wall of the marble pool bath. Extensive and well planned built-in storage is an outstanding feature of the house. (See floor plan). Close cooperation between architect, decorator, landscape architect and owner in the early planning stages produced this unusually well integrated and finished solution to the client’s requirements.
Artificial landscaped hill provides privacy from road. Wood beams on posts support floors and roof. First level is rough travertine stone.
Day Residence

RALPH AND WILLIAM ZIMMERMAN • Architects

• Phil Hall, Interiors
• Iman W. Greene, Landscape Architect
• T. Frank Routh, Contractor
• Lisanti, Photography

Designed for Mr. and Mrs. Herbert Day, a vital active couple, this west coast home, located in the Vanderbilt subdivision Cape Haze, mirrors their desire to live as they please. Californians by summer, Floridians by winter, the owners had already built and lived in a functional Florida house for several years before deciding to move to the new community where they could have more room and adequate dockage for their sea-going cabin cruiser. The architect and his clients could therefore start with the experience of having tested an

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Entrance foyer stairs lead to living room on second level.

View from water shows exterior walls made up of aluminum framed components which slide into pockets. Metal roof is applied over plywood.
Day Residence

earlier experimental tropical design. Though in many ways the house is quite elegant, it is designed to be run without servants. This explains much of the layout of the house, the furniture arrangement and in some cases the design of the furniture itself. A split level scheme places the living areas half a level between sleeping and study-office areas. The structural system consists of wood posts twelve feet apart. Wood beams on posts support the floors and roof. For a solid base, the first level is built of rough travertine stone with raked joints. Shadow line and character is given the metal roof by applying it over two foot lapped plywood panels. Nearly three quarters of the exterior walls are made up of aluminum framed components which slide out of the way into pockets. Starting from the exterior, these sliding panels consist of marine plywood storm shutters—insect screen—glass—translucent plastic shoji, the latter for sun and privacy control. Hollow walls to receive sliding panels are built of stock flush mahogany doors fastened to floor and ceiling with the supporting framework. There are really very few rooms...
in the house. One enters, goes up an airy flight of stairs over a fountain and pool, and immediately arrives in the living-dining-kitchen area. This is the central part of the house. The draperies in this area are an open weave linen lattice and hang on a separate track in front of another set of draperies that are made of blue Weatherfoil. Two walnut flip top tables permit great flexibility of arrangement. A triangular table rests between two chairs done in a lively blue on blue print. From this convenient sitting area, Mrs. Day can keep an eye on the kitchen and built-in charcoal broiler which is under the hood and opposite the stove. Off this central area to the south is the conventional living room or "parlor." One of the interesting features of this room is the handling of the window treatment. The same open weave linen lattice that was used in the dining room was stretched tight in aluminum frames and made up as a sliding screen. The walls are smoke beige grasscloth, the carpet a champagne color. The sofa is covered in soft grey-blue. The orange high back chair (continued)
Day Residence

adds a strong color accent. On the opposite side one goes up another short flight of stairs into the master bedroom with its two separate dressing rooms and bathrooms. Nearly all the furniture in this room is custom designed in walnut. The beds were put on legs to give them a floating appearance and oversized casters were added for mobility. The two chairs and matching ottomans are covered in a soft orange print. The carpet picks up the grey-blue of the beams. The draperies, grey and soft orange, are used again in Mrs. Day’s bath. The tile in the sunken tub is soft blue. A sliding glass wall opens to a private porch. A Saki table done in bright Chinese red enlivens this area. Reflecting its owners’ inherent and educated good taste, the house is a charming and easily managed winter residence.
Former northern residents, Mr. and Mrs. James Barry, chose Sarasota, on Florida’s rapidly developing west coast, for their new home. Knowing of his clients unfamiliarity with local climatic conditions, the architect first educated the prospective owners to the use of appropriate building materials and the acceptance of a basic plan that would insure year ’round comfort. The cover house, carefully oriented for climate comfort, is a standing tribute to the architect’s ability to deal with the construction problems of the sub-tropics. To capture the warmth of the winter sun, principal rooms face south. In the summer, living areas are aired by the (continued)
Cement-asbestos panels and redwood trim repeat exterior pattern. Lanterns carry through oriental motif.

Guest room looks out on walled shade court with hexagon shaped pools. Walls are earth colored brick.
Barry Residence

southerly daytime breeze and the bedrooms are cooled by the prevailing night breeze from the southeast. This basic plan is carried through with a design that suggests the clean, organized feeling of oriental domestic architecture. The cement-asbestos panels on the façade are trimmed with redwood. Stepping stones over a tranquil pool with rock-edged planting islands lead to the entry. The design of the exterior is carried to the interior by the repeated use of cement-asbestos panels for roof seams and redwood for ceiling battens. Pools and fountains play an important role as an integral part of the design. Inside the living room, water trickles from a fountain under plate glass and falls into hexagon pools in the walled shade garden. The guest bedroom shares a view of the pools through sliding glass doors. The master bedroom with its screened walk overlooks the bay. Off-white is the color keynote throughout the living room, dining room and master bedroom. The living room is accented by turquoise and bittergreen upholstered pieces. The guest room carries through the turquoise and adds sauterne. Careful orientation combines with oriental simplicity to create a relaxed, well-ordered atmosphere.
Located along the shore of Lake Worth, this Florida residence achieves an atmosphere of serenity and repose through use of natural materials, both in construction and in landscaping. The Florida quarry keystone and Florida cement form a broad base for a cypress covered frame. Florida lime is used in the plaster which covers all of the ceilings and wide overhangs. Native foliage of palmettos, palms and seagrapes has been ex-

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Two story mural of paint and gold leaf on cypress plywood is feature of the reception area.
Cohen Residence

tended as the basic landscape pattern. Contrast to the subdued cypress paneling is afforded by the exuberant forms and colors of the Massellink mural in the two-story reception area. A study of the plan indicates how the living requirements of a man, his wife and two grown sons have been met. The home has been designed around the needs of the parents, with enough space for the sons' bedroom so that there will always be a place for them on their occasional visits. When the sons marry and have families of their own, the ground floor bedroom and den, together with the bathroom, can serve as an apartment for future family reunions. The master bedroom for Mr. and Mrs. Cohen is located on the second floor and opens to a sun deck. Space is provided for a dressing room and generous facilities in both marble and tile have been provided for bathing. The kitchen is generous in size and has a built-in table and benches. There is a pass-through to the den and a separate dining room with direct access to the kitchen. The servants' room and bath, as well as laundry and utility facilities, are separated from the main house by a carport. The house is completely air conditioned, yet
View from stairway shows flow of space from indoors to outside. Note planting.

View from Lake Worth exposure shows house opens to broad vista. Lawn slopes.
Living room opens directly to extended terrace and view of lake. Harmonious colors carry through to outdoors.

Split level arrangement between entrance area and dining room is interesting development of vertical spaces.
Cohen Residence

it has been designed to take full advantage of the prevailing breezes so that for most of the year natural ventilation will maintain comfort conditions. An interesting feature of the house is the development of the vertical spaces. The entry and a portion of the living room are a full two stories high. Steps lead down from the entry space to the dining room and subsequently to the ground floor bedroom, den and kitchen. Head room is provided under the master bedroom. The height of the levels is emphasized by the use of planting. The various levels are also defined by the design of the carpeting on the floors and by the large white planes and soffits overhead. Just as many of the exterior materials of the house are brought indoors, so also are the ceilings continued out of doors in roof overhangs. The extension of space horizontally has been accomplished by the use of planting bins and tropical foliage and by designing furniture from the inside of the house completely to the outside terraces. The material that covers the exterior cushions is sailcloth, to withstand rain and sun. The interior is in harmonious colors but finer fabrics, such as one would expect to find in a living room, are used. As durable in design as the natural materials that compose it, the house could well serve many succeeding generations.
The double entrance doors with decorative side panels lend a feeling of welcome.

Smith Residence

HARRIS & FRYE • Architects

• Rosetta Ross of Modern Interiors, Interiors
• Wm. S. Smith Construction Co., Contractor
• Max Schubert, Landscape Architect
• James Fosney, Photography

In planning this handsomely tailored Florida home the architect’s problem was primarily that of placing a rather large house on a relatively small lot, while taking advantage of a view and insuring privacy for the owners. The site faces on a waterway to the east, overlooking the Ponte Vedra golf course. However, on the north and south, existing houses press close to the property line. It was therefore determined to design the house around a large central patio with a swimming pool and screened roof. With all major rooms opening onto the patio, the view would be focused toward the waterway and vista beyond. Increasing the effectiveness of the controlled view, heavy redwood beams continue from front to back, through indoor and outdoor living areas alike, and the gently pitched roof seems to float over the entirety. By extending the four car port from the façade toward the street, the entire width of the lot was made available for living space and the approach was attractively framed. Here redwood and old brick are accented by white fascia which delineate the architectural lines. Vertical louvers contrast the strong horizontal lines and assure controlled access to the south-

(continued)
White accents delineate tailored architectural lines of redwood and brick facade. Redwood beams extend through entire house and patio.

Screened pool-patio area is sheltered from northerly winds and is comfortable most of year. Note redwood beams continuing through house.
Smith Residence

west breeze which generally prevails at night, as the southeasterly does by day. Departing from the usual, the bedrooms are located on the north side to allow a southern exposure for the patio and to protect it from the cold northeast winds sometimes experienced in north Florida's winter months. During the summer, when the sun is overhead, the porches surrounding the patio are in shade. However, as the sun moves further to the south, the porches are bathed in warm sunlight, the tropical planting is protected from the winter winds and the patio is comfortable most of the year. Construction cost of screened living areas is relatively low and the plan of this house, with the thoughtful orientation, provides a tremendously useful, semi-sheltered living space at a minimum cost. The outdoor dining and Bar-

Spacious living room has view of waterway, fireplace wall of crab-orchard stone. Carpet and draperies are white; furniture of ebony and teal is upholstered in powder blue and avocado green.

Window wall of living room overlooks golf course vista beyond waterway. Color scheme used here is varied throughout the house.
b-que area is under-roof and useable even in rainy weather. A pass-through bar serves both outdoor and indoor entertaining and connects directly with the kitchen. Color plays an important part in the effectiveness of the interior furnishings. In the patio, upholstery colors are the bright accents of tropical flowers against warm redwood and heavy green foliage. Indoors, "Gardenia white" carpet is used throughout as an elegant foundation for cool color schemes using varying combinations of green, blue, amethyst and gold. In selecting building materials, careful consideration was given to ease of maintenance and compatibility of interior as well as exterior. Redwood and old brick were chosen because of their ability to blend and weather attractively, to resist dirt and mildew and to create a warmly casual patio environment.
View of entrance over sweeping circular driveway. Façade shows interplay of textures in brick, stone and concrete accented by orange entrance doors.

Circular Florida room overlooks Biscayne Bay and completes “U” plan bordering screened patio. Note master bedroom at left.
The owners of this lavish Miami Beach home, long time residents of the area, knew exactly what they wanted when they called in architect and interior designer to plan a completely coordinated building program. A one story house covering approximately four thousand square feet with two bedrooms, a maid's room and bath, and plenty of living space for themselves and their five year old twin sons—these were the primary requirements. The house is located on a wide waterfront lot on North Bay Road in Miami Beach and is oriented to a sweeping view of Biscayne Bay. On the street side, a circular driveway frames unique land-
Entrance foyer is accented by orange custom rug, beige and orange fabrics on side chairs. Console cabinet is putty with marble top.

Bay view from dining room is framed by swagged draperies. Floor is gold vinyl with marbled inserts. Doors are brass grille.

Finn Residence

scaping and brilliant orange doors accent the façade. In the main living area, the architectural use of decorative screens exemplifies the co-planning of architect and interior designer. The view from the entrance foyer is broken by a teak framed gold and white screen which sets the theme for the yellow and white living room rug designed by the decorator as a color keynote. Another screen, also designed by the decorator, divides the formal living room from the informal lounge area beyond. The latter faces the Bay and its circular window wall takes full advantage of the view. This Florida room forms one end of a “U” bordering the screened pool area and is faced across the pool by the master bedroom wing. The geometric pool, surrounded by limestone patio flooring, was designed by the architect and built to his specifications. Tropical foliage furnishes the patio and minimizes the sense of enclosure. The dining room shares a view of the water. Here, the room was designed around furniture brought from the owners’ former home and the beige white and

Breakfast room repeats circular pattern, adds blue to yellow and white scheme. Custom designed wallpaper has blue background.
gold scheme reflects the elegance of the period. Brass grille doors lead to the room and make interesting panels when folded back against the walls. There is also a breakfast room for informal family meals conveniently located with a pass-through from the kitchen. Here again the keynote yellow and white appear in the color scheme, this time varied by a soft blue background wallpaper. The vinyl floor is set in a circular pattern following the line of the room itself. Bedrooms and baths are designed and furnished with equal attention to detail as indicated in Mrs. Finn's lavish bath shown below. Rose is the flattering keynote here, in the rose marble lavatory, the marble chip dropped tub and the rose vinyl flooring. Charcoal grey wallpaper is accented with gold, reflecting gold plumbing fixtures and tile bordering the tub. Careful choice of interior and exterior materials and thoughtful attention to an integrated interior color plan combine with the architectural expression of the house itself to make this house an unusually complete representation of its owners' tastes and living patterns.

Custom designed living room rug is lemon yellow with off-white border repeating scroll design of foyer screen. Note chandelier.

Living room is dropped from entrance foyer. Decorative screens define foyer and informal lounging area beyond.

Mistress bath has dropped tub accented with rose marble chips, framed with gold tile border. Floor is rose vinyl.
SERIES M700. This is the newest concept in modern kitchen styling... built-in units with a "furniture look," as designed for Mutschler by Paul McCobb. This contemporary cabinetwork is made of finest northern maple, finished in walnut (as shown) and in striking modern colors. Leg stanchions are anodized satin aluminum. Series M700 is especially suited for open-plan kitchens, and also may be used for built-in storage throughout the home... in dining area, living room, den, bedrooms and bath. For modern décor, Series M700 is the answer in home or apartment... whether the budget is large or small.

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For complete specifications, see: Sweet's Architectural File 24b-Mut
More than 33,000 pieces of 1\(\frac{1}{2}\)" glazed ceramic tile were used to create this mural. Side panels use 8\(\frac{1}{2}\)" x 4\(\frac{1}{4}\)" tile. Color Plate No. 405.

This colorful mural in the entrance lobby of the DuPont Plaza Center in Miami, testifies to the way ceramic tile can be used to achieve striking decorative effects. Created by American Olean's design department, this impressive 24 x 35 ft. mural will greet hundreds of thousands of visitors to the Architects' International Bureau of Building Products each year.
Situated on a high dune in Atlantic Beach with a walled garden and pool area, the Jones residence takes its basically monochromatic color scheme from its natural surroundings. The house itself is concrete block painted beige. A feeling of continuity is established by the beige terrazzo floors used in all the major living areas. These floors are extended out to the porch with its central pool where decorative cutout areas are filled with beige gravel and white stepping stones. The entrance is through the carport into a small foyer leading into the living area. Here beige grass cloth walls and natural lined draperies together with the beige floors form a neutral background for the subdued darker
brown upholstered pieces and natural walnut tables. The imported French rug in the seating area and the Chinese panel which runs the length of the sofa complement the design with a dramatic simplicity. These are the only accents used in the living room. The south wall of this room provides a view of the pool and garden through ceiling to floor glass panels. The dining room, to the west of the living room, shares a view of the garden. The color scheme of brown and beige is carried through with one oil painting in blue and green providing the only accenting color. The airy kitchen, with its beige cabinets, is lighted through a skylight and jalousied windows. Continuing to the west, the two bedrooms follow the beige and brown scheme. The master bedroom adds a bright note in the turquoise spread and panel above the bed. The spreads in the guest bedroom are beige and white linen print. The screened-in porch extends the full length of the south side of the house. An eight foot reflecting pool in the center of the porch flows into the outside swimming pool. A seating area, gaily lit by Japanese lanterns, is at the east end of the porch. A rectangular dining table with six chairs adjoins the seating area. A color scheme that blends with the natural background, providing cozy warmth without glaring brightness, is the outstanding feature of this house that was made to be lived in." The architectural and engineering backgrounds of the interior designers contributed to the well thought out interior plan. Both architect and interior designers, concerned with the basic operational features as well as with the ultimate appearance of the job, made a careful study of the functional services to be performed. This sophisticated example of the blending of contemporary architecture with the simplified lines of the oriental proves that the two concepts are as compatible in commercial structures as they are in residential.
Flynn Residence

JOHN STETSON • Architect

- Jack Davidson, Interiors
- Kendall Construction Co., Contractors
- James Forney, Photography

Facing north on Woodbridge Road in Palm Beach, the Flynn residence takes advantage of the heavily wooded area to the east. Banyans, seagrape trees and tangled vines form a jungle-like setting for the house which utilizes a Polynesian theme with Japanese

Pre-panelled frame exterior is covered with plywood. Wood shingle roof. Garage door has Japanese design. Stair rises over indoor planting area.
touches. The natural wood exterior combines gracefully with the background. Horizontal accents appear in the darker stained wood members balancing the vertical design. Hip corners accented in Japanese copper finials form a delicate silhouette. The garage door, executed in an abstract Japanese design, has a grey background with yellow pattern. The yellow is repeated in the front patio wall. A stairway over an indoor garden leads from the entrance to the second floor. This two-story screened court is the focal point of the house. Colored lights play on lush tropical plants for a festive night view. To provide space for considerable entertaining, the vestibule is small and opens directly into the spacious lanai. A screened loggia to the south is separated from the lanai by sliding glass doors. When these doors are opened, the lanai and the loggia serve as one large guest area. The color scheme in this area tends toward the neutral with natural wood, beige draperies and cork colored vinyl tile floors forming a background for the sharp accents—predominantly orange and yellow.

(continued)
Flynn Residence

in the accessories and upholstered pieces. The kitchen, conveniently located to the west of the lanai, has a pass-through bar. Here the major colors are black and charcoal grey with touches of pale yellow. The kitchen counters are raised off the floor on black legs. All units are built-in. The son's room and the den are on the east side of the house. The neutral tones carry through into this lower bedroom but deep blue touches enrich the muted tones. The den adds an Indian design in the lamp and rug but maintains the basic color scheme of the lanai area. Mrs. Flynn's second floor apartment consists of a large living room, master bedroom, dressing room and bath, sun terrace, maid's room and bath. Here the Polynesian theme is delicately extended. The living room is all-white with a light green bamboo leaf pattern in the draperies. The west wall has a built-in unit for stereo and television. This unit also contains a complete apartment kitchen for the preparation of breakfast and snacks. The master bedroom, to the east of the living room, is also white but with pale blue accent. The dressing room-bath adjoining the master bedroom opens to a "tree-house" sun terrace. Providing the required space for entertaining on the lower floor, the house also amply provides for the daily requirements of privacy in this second story apartment.
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View of Garden from newly redecorated Cloister Loggia.

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Residence of
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Harbor Point
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Lobby draws color keynote from exterior materials. Glass, mosaic tile, marble-terrazzo and walnut provide background pattern.

Montmartre Hotel

MELVIN GROSSMAN • Architect

- Robert L. Turchin, Contractor
- Sloan Engineering & Assoc., Structural Engineers
- Henry J. Nelson, Electrical Engineer
- James Forney, Photography

Among the newest hotels along famous Collins Avenue in Miami Beach is the Montmartre, a three hundred room unit of basically contemporary architectural style. The design depends upon strong contrasts between sweeping horizontal and striking vertical elements for its architectural excitement. Dramatic colors and textures of Cuban stone, ceramic tile and structural clay tile are played against a background of (continued)
Montmartre Hotel

smooth stucco and carefully planned areas of glass to form a stimulating visual fabric. Horizontal concrete reinforced eyebrows accentuate the broad sweep of the façade and are sharply contrasted by the sign pylon which tapers from ground to peak. The north wing of the building rises high above the adjoining roof areas and is treated in skin front materials of glass and porcelain enamel. Vertical aluminum mullions protrude from the building face, accenting the height of this main vertical element. On the southwest corner a rotunda houses the night club and its colorful mosaic tile facing provides an important balance in the color plan. While the north wing rises high above the street, the south wing was held to three stories to minimize the shadow cast over the pool deck in winter months. The main portion of the lobby is a full two stories high and the portion extending under the mezzanine is depressed to allow greater floor to ceiling height and form a graceful approach to the patio and pool deck. All rooms facing the pool and the ocean have floor to ceiling sliding glass doors opening to private balconies.
Rooms facing pool or ocean have sliding glass doors opening to private balconies. Garden and dining patio are in "U."

Rotunda houses night club. Roof is thin shell concrete dome partially supported by free standing concrete bents.

Monumental stair to mezzanine rises over tropical planting. Railings are anodized aluminum with walnut hand rails.
Arvida Offices

WILLIAM T. VAUGHN • Architect

• Knoll Planning Unit, Interiors
• Weir Contractors, Inc., Contractors
• D. E. Britt Associates, Structural Engineers
• William A. Berry and Mitchell Gordon Associates, Mechanical Engineers
• James Forney, Photography

Located in the rapidly growing Boca Raton area, the new offices for Arvida Corporation are close to the center of some of the company’s major developments. The offices were planned with the open view of the Golf Course and a view of the famous Boca Raton Hotel and Club for the principal offices. The main requirement of the design was that it provide the corporation with a home which would conform to the quality and character of Arvida’s developments. This was achieved through simplicity of design, producing a timeless beauty, without reference to architectural styles of the past or present and without the use of new structural tricks. The street facade of the building is bordered by a reflective pool, lending depth and richness to the architecture through subtle reflections of the overhangs—balconies with aluminum grill railings. This balcony, with its gold anodized railing of special design, is continuous around the structure and was intended to provide partial protection from the sun’s rays. The railing is constructed of eight inch diameter gold anodized aluminum pipe sections which give depth and infinite planes to reflect the sun. The exterior of the building is surfaced with one of the newest developments in the field—a polyester coating of permanent, glass-like surfacing material, which may be cleaned as easily as any hard surface and which is one of the few surfacing materials which require no maintenance. The plaster panels above the glass areas, and in certain other locations where concrete wall surfaces were concealed, is of a similar material—a polyester plastic panel—used (continued)
Reflection pool bordering street facade adds depth and richness to architecture. Offices open to view of Golf Course.
for the purpose of coordinating the color and pattern of the panel designs between the structural columns. The ground floor level was raised approximately five feet above the street level for the purpose of providing a basement area to house all equipment for the existing structure and the proposed additional floors. The elevator machinery is also located in this area to avoid the usual machinery penthouse which would detract from the architectural design. The structure was designed for an addition of two floors for expansion, with a maximum bay spacing for concrete construction to provide flexibility for interior planning. The air conditioning system was designed to comply with the request of the owner to provide the offices with complete flexibility of conditioning controls. It is a high velocity system, with heating and cooling ducts to each office area, making it possible for the occupant to dial any desired temperature in any area. The interior design was carefully coordinated with the structural design, complementing the color and design of the building. The exterior walls of gray solar glass with gold anodized aluminum provide a neutral but rich background for such interior surfaces as walnut, grasscloth and plastic panels in deep tones of pure color.
Exterior walls provide neutral background for interior surfaces of walnut, grasscloth and plastic panels of pure color.

Interior design was carefully coordinated with structural plan, complementing the color and design of the building.
Precast concrete screen shading second floor provides complete year round shade and soft natural light. Note bead motif in screen.

Concrete louvres span between posts attached at second floor and roof overhangs.

Community Bank

EDWIN T. REEDER ASSOCIATES • Architects

- Joseph G. Moretti, Inc., Contractors
- H. J. Ross and Associates, Structural Engineers
- Norman J. Dignum, Mechanical Engineer
- James Forney, Joseph Brignola, Photography

The sparkling precast concrete screen shading the second floor gives a dynamic day and night beauty to the Curtiss National—the latest move toward the stimulation of commerce along Northwest Thirty-sixth Street, drastically changed by the relocation of the Miami International Airport. Providing a complete year round shade and soft natural light for the bank’s work areas, the beige tinted concrete louvres span between pure white concrete posts attached at second floor and roof overhangs. Reminiscent of an oriental abacus are the multi-hued concrete “beads” set in a random pattern between the louvres and finished in lovely shades of blue, brown, terracotta and olive green cement enamel. Silk-screened panels of walnut grained
plastic, recalling the “bead” motif in softer tints of the same colors, enhance the informality of the low tellers cages and provide a re-statement of the building’s palette of color from which accents in furnishings and appointments are selected to complement the warm beige-brown tones of the main banking room. The pattern of beige ceramic tile, accented with green and sparkled with white on the ground floor exterior walls and interior columns, adds pleasing texture and deepens the sense of continuity. Dark walnut paneling trimmed with polished gold or satin-finished natural aluminum lends richness to offices and to customers’ areas alike. The delicate pattern of the exterior screen and the soft, muted tones of the interiors have combined to produce a structure completely compatible with the Florida climate. Nothing is harsh or glaring. The walnut panels add the proper note of warmth and solidity. At night, lighted so that the beads in the screen are handsomely delineated, the entire building is a dramatic, decorative architectural advertisement for the bank.
Professional Offices
POLEVITZKY, JOHNSON & ASSOCIATES • Architects

- Vern Carrie, A.I.D., I.D.J., Steve Steffen, A.I.D., of Richard Plumer Business Interiors, Inc., Interiors
- Frederic B. Stresau, Landscape Architect
- M. R. Harrison Construction Corp., Contractors
- H. J. Ross Associates Structural Engineers
- J. E. Curley Associates, Mechanical Engineers

In planning for their new office building, the law partners were unanimously agreed that the new structure should be elegant, distinctive and by sheer boldness of architecture serve as a living “advertisement” of the existence of the firm. This was one basic consideration in the choice of the circular form. The mutual respect and equality of status among the partners were other factors in this choice since, adapted to this form, the “trial team” suites fall naturally into a close juxtaposition with a minimum of interior corridor space and an equality of size and orientation. Both climate and

Boldness of structure housing law offices serves to call attention to the firm who, by profession, cannot advertise.
location further confirmed the curved form. Since outward view was not a major consideration, the creation of an interior landscaped glassed-in court naturally suggested itself. One of the most unusual features of the plan, this glassed court further enhances the feeling of intimacy and closeness between the various functions. The court is protected from the elements by a concrete and fiberglass dome, open at the sides to permit natural circulation. Stilting of the structure provides an under cover automobile approach and creates a pleasing architecturally landscaped entrance treatment. Once the basic design conception was established, it became evident that the enveloping solar screen would be the major design consideration in creating a distinctive building. The use of a purely geometric pattern was ruled out as unsympathetic to the curved form. As finally developed, the screen, providing privacy and sun shading, has a three dimensional flowing pattern which constantly changes in appearance with the direction of the sun. The architectural image reflects in shallow pools surrounded by (continued)

Architectural image reflects in pools in glassed-in central court.

Enveloping screen of three dimensional flowing pattern is major design feature.

Structure is stilts to provide under cover automobile approach to parking area.
Professional Offices

tropical planting at the entrance. Looking up through the core of the structure, one sees the thin line aluminum mullions and clear glass of the central cone—and within the glass, colored bands of vinyl wall coverings on interior walls. Walnut paneling surrounds the interior wall of the first floor, while above, one sees the orange, turquoise and citron vinyls on succeeding floors. These vivid contrasting colors, visible on all floors at one glance, add much to the motion of the architecture. Except by some instances of bold color treatment, the interior design, with the exception of the conference room, was never permitted to become of itself exciting. It is planned so as to play a supporting role to the strong and forceful architecture. On entering the building, clients and visitors are greeted from a custom designed reception desk, repeating the circular form in walnut and curved aluminum grating. The wall behind the desk is a recessed half circle, surfaced in marble chip tiles to contrast with the surrounding paneling. The lounge is furnished with magnesium framed seating upholstered in turquoise and burnt orange embossed leathers. There are walnut
Unusual walnut table in conference room is highlight of interiors. Base of chair repeats decorative grill pattern.

Accents on table tops and chair arms. The area rug combines the colors in wool yarns woven in random texture. Each attorney's office meets individual needs and individual personal tastes. Furnishings move from the very modern, to oriental, to traditional. The highlight of the interiors is the Conference Room, dominated by the unusual walnut table which is twenty-six feet long. It curves from the three foot end widths to a six foot center width and follows the outside radius of the building. The solid American walnut is oiled to a glowing finish that accentuates the natural tone fluctuations in the grain. Over three inches thick at the center, the underside of the table is tapered out to yield a look of graceful lightness. An original oil painting by Ray Smith is the one piece of art in the room. Orange and white chairs and a handtufted carpet made of beige, orange and white wool yarns contrast against the walnut paneled walls. A fifth floor staff lounge provides a comfortable, relaxing area for snacks and informal luncheons.

Solar screen forms decorative design in interior; offers privacy, sun shading.
Main entrance at second floor provides maximum separation between guest and service areas.

Secondary entrance at street level offers direct access to dining, lounge areas.

Resort-o-Tel

CHARLES F. McKIRAHAN • Architect

- Free and Squier, Interiors
- Atlantic Construction and Engineering, Inc., Contractors
- D. E. Britt and Associates, Structural Engineers
- Hedrich-Blessing, Photography

This new resort hotel which graces the Galt Mile beach, one of the richest segments of the Florida Gold Coast, is planned so that all ninety-five suites, lobby, dining rooms, bars and other public areas have a full and unobstructed view of the ocean. Cantilevered balconies and projected beams are rhythmic steps in the chic, contemporary design. An unusual separation of (continued)
Dining area showing authentic Japanese gold leaf mural commissioned for hotel. Cocktail lounge raised on dias above dining room.

Hotel wing, pool and pagoda bar illustrate integration of building and landscaping to achieve contemporary oriental atmosphere.
Resort-o-Tel

guest and service areas is achieved by the sweeping ramp that rises from the main street level ten feet above the patio terrace grading to the guest entrance. The flowing curve contrasts sharply with the jutting canopy, lending the design a striking yet well organized appearance. The service entrance is at street level and provides direct access to the dining and lounge areas. The main lobby overlooks a curving pool and picturesque oriental terrace. A circular ramp connects the lobby with the lower bar and dining room. Here the full impact of the "resort-o-tel" theme is felt. From this vantage point, the complete integration of structure, recreational areas, pool and panoramic ocean view is clearly visible. A cocktail lounge nestles in the center of the two-story ramp. Raised on a dias above the elegant dining room, it shares a view of the Kabuki stage. The oriental influence, subtly demonstrated in the structural design, is positively stated in the rich accents. Authentic Japanese details were used as a basis for a contemporary expression of oriental form. The beauty of the interiors is increased by the superb craftsmanship in paneling and woodwork. Vertical panels of Japanese family crests offer a lively contrast to the curved lines of the interior ramp. The interior designers' delicate use of Ramma shoji panels, Japanese murals and pebble fountains heightens the excitement of the far eastern mood.

Informal bar has indoor view of Kabuki stage in dining area and outdoor view of ocean.

(continued)
The genial game room can be opened to the lobby by means of decorative folding shoji screens.

Spacious rooms delicately display oriental mood. Rooms have cantilevered balconies, oriented to ocean.
"Resort-o-tel" theme carried out by integrated recreational areas, pool, ocean view.

Resort-o-Tel

Imaginative chandeliers and light fixtures enhance the theme. The gold leaf mural in the dining area was especially commissioned for the hotel. The Kabuki stage entrance forms the background for the entertainers' platform. Such major accents as chandeliers, light fixtures and hardware pieces were designed by the interior designers. The moveable pebble planter centered in the main lobby gives the guest a preview of the oriental planting and gardens to be found throughout the building and recreation areas. In viewing the landscaping, one is immediately aware of a fresh approach in the absence of palm trees and the use of norfolk pines, pebble and sand gardens. Only those trees and shrubs which would lend themselves to the Japanese style of landscaping were used. Blending with the background, they become a part of the overall design. A pagoda-roofed bar and pool house adds a poetic touch to the gently curving pool area. Consistent with the public area scheme, the units are interrelated.

Pagoda-roofed outdoor bar and pool house adds poetic touch to gently curving pool area.
both visually and practically with the ocean view and recreational areas. Spacious dressing rooms are provided in all of the units. The decor of the hotel rooms is delicately touched by the oriental accent found in the public areas. The soft pastel colors used throughout the work are in keeping with the harmony established in structure, decoration and landscaping. The overall planning of the site and building incorporates, for future expansion, a tower accommodating two hundred fifty units to be located on the street side of the site, maintaining the advantages of the present structure in view and comfort. The architectural and engineering backgrounds of the interior designers contributed to the well thought out interior plan. Both architect and interior designers, concerned with the basic operational features as well as with the ultimate appearance of the job, made a careful study of the functional services to be performed. This sophisticated example of the blending of contemporary architecture with the lines of the oriental proves that the two concepts are as compatible in commercial structures as they are in residential.
First National Bank of Miami

WEED JOHNSON ASSOCIATES • Architects

Formerly, Weed-Russell-Johnson

- Florence Knoll of Knoll Associates, Interiors
- Norman J. Dignum and Associates, Structural Engineers
- L. K. Comstock Co., Inc., Mechanical Engineers
- Lisan, Photography

Miami’s largest office building, occupying an entire city block, is bordered on the east by a broad boulevard which curves past Bayfront Park—a permanent landscaped setting with an unsurpassed bay view from the upper stories. In addition to full banking facilities including twelve drive-in tellers’ windows, the program called for one hundred sixty thousand square feet of rental offices, a six hundred fifty car parking garage, ground level stores and shops and a roof top area for bank luncheons and small conferences. The bank (continued)

Banking area is on east end of three story base. Facade is polished Georgia granite.

Blue grille screen within anodized aluminum frame provides sun control for base. Balcony-like overhangs form sun shades on fifteen story tower
Bayfront Park affords permanent landscaping to the east. Building occupies entire city block in Miami.
First National Bank of Miami

occupies two-thirds of the three story base with offices and banking facilities on the eastern boulevard and the parking garage in the center. The west end of the base is used for shops and airline offices. Although the bank location on the eastern end is away from the present center of business, that center is gradually shifting and the bank will be nearer the center of future development. In this location, the bank takes full advantage of the impressive setting. A fifteen story tower soaring from the three story base houses the rental offices. The eighteenth floor penthouse has a lounge, terraces, dining rooms, and small conference areas for the bank officers. The façade of the bank itself is polished Georgia granite. The exterior walls of the rest of the structure are prefabricated panels with mosaic tile surface cast integrally. One of the most interesting features of the building is the sun shade system. The three story base is provided with sun control in the

Bertoia screen divides entrance from main banking area. Chairs are natural leather, screen gold

Moulded plastic pyramids set in ceiling give added height, increased natural light. Floors are white travertine marble.
form of a blue grille screen within an anodized aluminum frame which is supported on a narrow overhang at each floor level. This grille screen projects below the office ceiling line to give proper protection from the sun but remains above eye level in order not to obstruct the view. The screen is continued at the staggered parking levels to form a decorative yet positive railing for the parking level walkways. On the tower, the shades take the form of balcony-like overhangs that were cast with the cement wall slabs. In this way, the view in this area is maintained without looking through a grill. The main entrance lobby of the bank is to the north. Setting the keynote for the spacious banking area, two Bertoia screens, fashioned to represent "money trees," are used at each end of the lobby to separate the entranceways from the banking floor. This main floor banking area serves many departments. To avoid the heavy crush of business activities and provide a steady flow of traffic through the space, large areas were left (continued)
Directors' room uses gay tropical colors to maintain the light airy feeling established in the lobby. To live the illusion of added height and natural daylight, moulded plastic pyramids were set between the beams in the ceiling. An unusually decorative treatment of a functional problem is found in the screen behind the bank vault. Composed of white plastic blocks, the screen covers a system of mirrors, strategically placed so that the guard may stand at one corner and view the entire banking area. The wall behind the screen is painted an intense blue, a color particularly complimentary to Florida light. The pyramid ceiling, the plastic screen backed with blue and the white travertine marble floors combine to form the luminous, airy quality that marks the interiors. Solidity is achieved through the use of matched teak on the east wall and on the tellers' cages. The whole effect is softened by the plants which are used to break up space. The color scheme relies on the richness of the permanent fixtures — the blue behind the plastic screen, the white marble floors and the gold "money trees." Chairs are upholstered in deep blue and natural leather. The penthouse, a less crowded area, is lighter in key. One of the private dining rooms is brightened by yellow, the other by blue. The main dining area sets teak furnishings against a background of white draperies and deep blue carpet. The beige and white scheme of the lounge is greatly enhanced by the use of brass between the wall panels, lending a subtle gold tone to the decor. The tastefully understated executive offices take their accent colors from the paintings, executed by well known artists, that were carefully selected by the interior designer.
Polynesian theme of Pompano Beach restaurant is set by primitive figure, carved in stone, placed amidst tropical foliage.

Two story mirror reflects "Imperial Lounge" in its entirety.

The architect and the interior designer faced the unique problem of creating a Polynesian atmosphere without using the conventional grass hut and flaming pool. This was accomplished by a delicate combination of the orient with contemporary architecture. The exterior utilizes the Arabesque grill which makes a decorative façade and also serves to filter the Florida sun-rays. The massive doors are laminated wood. The oriental suggestion of the exterior is carried through with heightened excitement to the interiors. Graceful integration is achieved by the use of furnishings and fixtures designed and manufactured by the interior designer. The dramatic foyer features a sparkling California lava-rock fountain. Viewed from the entry is (continued)
Harris Imperial House

the “Imperial Lounge” displaying five Tahitian Tikis, each carved from a single tree, which are both decorative and functional in supporting the upper “Lanai Floating Island” on the third level. This feature gives the feeling of virtually hanging in space. A two story mirror, of antiqued gold, from Germany, reflects the area in its entirety. This mezzanine dining area is reached by an open tread, bronze handrail staircase. Enormous white Buddha chairs, backed by a delicate fusion of pink light, dominate the “Polynesian Room.” The Far Eastern motif is heightened by the choice of exotic red and black carpeting, imported screens and Japanese bamboo. Delicate gold lighting fixtures embellish the oriental theme throughout the building. The fairy tale dining areas are served from two distinctive kitchens, Polynesian and American, ingeniously combined into a single kitchen area. The entire restaurant comprises an area of slightly more than 30,000 square feet. The overall picture is one of elegance drawn from many sources.
"Polynesian Room" features enormous white Buddha chairs and delicate gold lighting fixtures. Soft pink light illuminates screen and creates fairy tale atmosphere.

The "Lanai Floating Island," which does not engage the walls in any place, is supported by five hand carved Tikis.
Concave marble façade and bizarre roofline seen from front elevation. Rounded steps with curving handrails permit entrance to pool from inside as well as out.

Radio Station
CURT C. SCHEEL • Architect

- James Bryant, Landscape Architect
- Smith and Ford Construction Co., Contractors
- James Forney, Photography

Where form follows a function deliberately somewhat frivolous, the result is far from austere, and where frivolity is a necessary and successful ingredient to the function the word “frivolity” loses a good deal of its connotation and the end result, as in radio station WAPE in Jacksonville, can be a very happy building.
The front elevation of "The Radio Country Club" with its concave façade to the right, the bizarre roofline and the free use of striking color set the good time mood. Cynosure to one who approaches the entrance to the building along the flagstone walk is the free shape swimming pool that meanders into the interior of the lobby. The high dive stanchion surrealistically designed to suggest radio transmission waves and the cascade of water spilling into the swimming pool from another, shallower pool add their bit. The latter is actually a part of the cooling system of the powerful 25,000 watt transmitter and serves in winter months to make useful warming for the water in the swimming pool from the heat that is dissipated from the enormous tubes inside. The building also houses a living room, bedroom and bath used by the owner on his frequent trips to Jacksonville. Extensive use of wormy chestnut and walnut paneling greets the eye giving an overall impression of modernity properly associated with a plant dedicated to electronic amusement of the multitudes.
Night view of Hospitality House overlooking lagoon. Septagonal roof, ninety-five feet across, rests on seven columns.

Hospitality House

WILLIAM B. HARVARD • Architect
B. E. JOLLY • Associate Architect

- Robert Dean, Dorothy Ward, Lee Ward, A.I.D. of Paul T. Ward, Inc., Interiors
- Paul Jorgensen, Structural Engineer
- Healy and Latimer, Consulting Engineers
- Charles Wedding, Landscape Architect
- Rudi Ruda, Photography

Designed to serve as a reception area for visitors to the Anheuser-Busch plant and as a center for civic and social dinners, the Hospitality House maintains an atmosphere of amicability throughout the building and grounds. Situated on a small lagoon, the structure opens to a view of fountains, sparkling water and tropical gardens inhabited by brilliantly colored birds. A light and airy feeling is achieved by minimizing the column supports and giving the septagonal roof the appearance of “floating” over the entire area of the

(continued)
Glass and tan stone walls are accented by gold aluminum doors and sash. Note sheltered terrace extends over water.

Private office leading to directors' room. Warm copper color is used against neutral background. Walls are walnut.
Interior view overlooking water fountain and lagoon with famous Busch gardens in the background. Redwood furniture is glazed in soft aqua.

Conversation corner shows beige print on white linen draperies.

Sepia blueprints of Tampa plant used on doors in directors' room.
Hospitality House

building. A sheltered terrace extends over the lagoon. The interiors take their color accent from the plumage of the birds in the gardens. The redwood furniture is upholstered in turquoise, aqua and green textured stripe. Interesting contrasts are provided by the use of copper on the tops of the redwood tables. The tan terrazzo floors and off-white ceiling provide a subdued background for the brightly colored upholstered pieces. Of special interest are the beige print on white linen draperies. Custom designed, they form a pattern in script by repeating the company name, product and company slogan: "Making friends is our business." The lobby inside the main plant repeats the drapery and adds textured wallpaper in shades of beige, white, silver and gold as a setting for natural leather furniture and travertine tables. Located in front of the building, the lobby leads to an upstairs gallery for visitors and to the executive offices. The executive secretarial offices feature desks with turquoise cane fronts. The walnut chairs have cerulean blue leather seats. A luxurious note is added by the beige textured carpet which is seen again in the directors' room and the manager's private office beyond. The sliding doors between these rooms are papered with sepia blueprints of the Anheuser-Busch plant. A bright accent is added in the directors' room by the use of copper upholstery on the teak chairs surrounding the walnut table. The private office carries through the copper color and adds brown to the sofa. The chair is black and brown tweed. Wormy chestnut lamps with beige and copper shades complete the picture. The Hospitality House with its broad views of the beautiful grounds and its colorful interiors offers a visual "welcome" to the Anheuser-Busch plant.
The combination of two local building materials—masonry blocks and reinforced concrete—produced a heavy structure sufficient to withstand hurricanes.

The new Key Biscayne Beach Club is oriented to take full advantage of its ocean front site. Across the Bay from downtown Miami, Key Biscayne was once a coconut plantation and until Rickenbacker Causeway united it with the mainland, was accessible only by boat. Much of the natural charm still exists, however, and many tall trees remain to cast delicate shadows. Seven hundred families living on the Key enjoy membership in the Club and the new building was designed to serve as the
nucleus of Club activities. Accommodations are provided for swimming, relaxed beach activities, games, parties and community meetings. The combination of two local building materials—masonry block and reinforced concrete—produces a heavy structure sufficient to withstand hurricane winds and high seas. Lush tropical foliage softens and cools. Smaller shrubs were planted creating a natural background for club activities. A Keystone surface terrace is most suitable for sitting comfortable above the beach in view of ocean breakers. An air conditioned club room with its intimate patio offers privacy from the spacious screened lounge used for large social functions. The building meets a primary requirement made by the club. It provides a controlled snack bar area where one person may serve at the bar while visually supervising the building and grounds. A flexible plan makes it possible to enclose the existing screened area and add new screened space.

Since Key Biscayne was once a coconut plantation many tall trees remain, contributing to the relaxed beach atmosphere.
Sample of professional competition from abroad is this versatile room divider from B. Y. Chan, Hong Kong. Detail shows single module. Color is brilliant orange and it features gold brass accents. Judges included Eugene Stephenson, A.I.D., former national president, Mariska Karasz and Alfred Auerbach of New York.

Florida Design Derby

Entries from designers, decorators, artists and craftsmen from the far corners of the world accented a distinguished showing of Florida talent in the 1960 Design Derby. This yearly event rapidly becoming a national and international competition, brought enthusiastic response from all viewers for the charm and individuality displayed in each of the twenty-two different room settings created by outstanding interior decorators. The Juried Item Competition drew brilliant entries in the categories of furniture design, lighting forms, wall coverings, space dividers, decorative objects and home industrial design. The Student Design Competition attracted ninety-two seniors in sixteen universities and colleges throughout the United States and Canada.

Accepted by the board of three judges is this exotic screen divider by Nancy Hutchings of Bermuda. Made of fiberglass and plastic, the screen reflects the colors of the sea—amber, brown and green.

Juanita May, prominent Miami craftsman, exhibits two pieces of ceramics—a vase and birds. Fish net fabric won honors for Eileen Siegal, well known textile designer from New York.
One of the fountains at the ROND POINT DES CHAMPS ELYSEES — PARIS

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MUSEUM OF MODERN ART, PARIS • TAJ MAHAL HOTEL, BOMBAY • PIEDRA AZUL COUNTRY CLUB, CARACAS, VENEZUELA.

Photography: JEAN COLLAS
The jewel-like Memorial may be seen across a pool dotted with boulders, water lilies and glistening white islands containing plantings and sculpture.

McGregor Memorial

MINORU YAMASAKI AND ASSOCIATES • Architects

- Harold Tsuchiya, Associate Architect
- Cass Wadolowski, Structural Engineer
- Henry Guthard, Mechanical Engineer
- Doris and Armstrong, Inc., Contractors
- Eichstett-Johnson Associates, Landscape Architects
- Hedrich-Blessing, Photography

A gift of the McGregor Fund as a memorial to its founders, Tracy W. and Katherine McGregor, the Community Conference Center for students and civic groups is the focus of the Wayne State University campus. Reasoning that this building was to be the gateway to the University, the point at which the commu-

Patterned platform leads to the beautiful entrance doors of cast aluminum by Lee Du Sell.
nity and the University meet, Yamasaki felt that it should establish an architectural character for the campus. As a memorial, it should be important in appearance and because a university represents the aspirations of people, it should express the best there is in buildings. The architect concluded his reasoning with the thought that it is important for architects to bring as much beauty as possible to the lives of many people. To enhance the importance of the building as both a center and a memorial, it was necessary to contrast it with the existing buildings on the campus. These other structures, quite complex in plan and shape, are modular glass, steel, brick and porcelain enamel. The simple overall form and the richness of the façade of the Conference Center grew from the architect’s feeling that it (continued)
Mc Gregor Memorial

should be distinguished from its existing background. Yamasaki believed this to be a real opportunity to explore richness in contemporary architecture. Thus he chose the concrete folded slab for interest of form and of silhouette against the sky. Glass walls were set behind the columns to achieve a play of light and shadow. The spaces between the columns were filled with ornamental sunshades of aluminum. The two-storied building is a folded plate concrete structure—all the more attractive because its “skeleton” shows. The pleated effects that add so much interest to the design also contain the ductwork and are integrated with the lighting. The building is placed on a platform of patterned stone to gain importance. The area between the building is a pool, planted with water lilies and lotus. In the pool are three granite edged, white gravelled islands—exhibit areas for sculpture. The conference rooms border and overlook a central skylit lounge. This central lounge and circulation area is enriched by the pattern of the skylight, the free standing columns and teakwood and plaster walls. In the midst of the campus, the Memorial appears to be almost a fantasy. By combining the richness of historic art with the technology of modern architecture, Minoru Yamasaki has created a Conference Center of extraordinary beauty.

The play of light and shadow silhouettes in richness against the sky.

At night, the glass walled conference rooms with folded plate roof give the campus a palatial atmosphere.
Soaring central hall, crowned by crystal diamonds, is gateway to campus, symbolizes University's aspirations.
A mystic reminiscence of Inca predecessors marks this pyramid-like structure in Las Mercedes, an exclusive residential district east of the "old town" of Caracas, Venezuela. A terraced hill, magically alive with exuberant tropical planting, forms a natural backdrop for the hotel which rests on a sharp ridge overlooking the valley. Lobby, lounges, dining rooms and three-fourths of the guest rooms are located on the.

Stepped back ends of pyramid-like structure provide suites with charming terraces. Hill in background has brilliant tropical foliage.
Las Mercedes side of the hotel, commanding a breathtaking view of the patio, garden and swimming pool. In the valley beyond lies the city of Caracas. More than two hundred thousand cubic yards of earth were removed from a twenty-five acre tract to provide the rocky tableland from which the wide “V” shaped building rises. Built to take advantage of the benevolent climate and scenic beauty, the plan emphasizes outdoor living. Lounges and dining areas open to the broad terraces which offer access to the tropical gardens and huge free-shape swimming pool. Guest floors were stepped back at either end to provide suites with open air terraces. The building is oriented so that all rooms have as many hours of shade as possible. This orientation, combined with the delightful climate, make air conditioning unnecessary. The hotel was designed to meet the needs of both transients and tourists who seek a resort like atmosphere. Business men may reach the city’s business district in ten minutes by a modern six lane highway. Tourists find the resort sufficiently secluded to offer a relaxed, “away from it all” feeling.
Resort Hotel

Facilities are available for swimming, golf, horseback riding, tennis and badminton. The cocktail lounge and night club offer a wide variety of entertainment. Avenida Las Mercedes, a broad boulevard, leads to the hotel site in the Plaza Tamanaco. A road winds from the plaza, past the recreation areas, to the canopied lobby entrance on the mountain side. The walls and ceiling of the lobby are off-white. Botticino marble is used in the wall panels and terrazzo floors. Planting boxes separate the lobby from the lounge leading to the sweeping terrace. Floor-to-ceiling plate glass walls dividing the lounge from the terrace give this entire area a feeling of vastness. There is a broad view of the pool and the Valley of Caracas with Mt. Avila the distant view. The decor in this area is enlivened by the print used on some of the chairs and sofas. Used in rich materials in the lobby-lounge area, this print is extended to the canvas upholstered furniture of the terrace. The carpet is soft green; the chairs and sofas, blond wood. The upholstered pieces contrast green and white, green and brown and yellow and brown. The beige antique satin draperies which hang against the glass walls may be traversed to cover the entire wall area. Buttercup yellow, bittersweet and mountain green upholstered pieces brighten the terrace. Two private dining rooms on the lobby floor overlook the terrace and the valley. A glass-walled ballroom on the lobby floor offers a view of the terraced hill with its brilliant tropical flowers. Two wide, open stairways lead from the lobby to the “terrace floor.” Here a coffee shop, beverage bar, cocktail lounge and restaurant open to a huge covered terrace. The gay decor of the cocktail
lounge features a burnished floor of black marble chips set in white cement. The banquets are upholstered in coral leather. Some of the sofas are persimmon; others, black and white. The restaurant, which can double as a night club, is decorated in various shades of blue with accents of white and golden beige. Furniture is blond wood upholstered in navy and light blue. The draperies in this room were designed by Dali. The large free shape pool in front of the hotel is reached from this “terrace floor.” The guest rooms combine all the facilities of a two room suite. By day, the rooms serve as living rooms where guests may be entertained or business transacted. At night the luxurious divans convert into comfortable beds. A typical guest room floor offers a wide variety of accommodations, ranging from the single unit room to multiple room suites for as many as six persons. The end suites open to terraces furnished with tables and colorful sun chaises. The presidential suite, a ninth floor penthouse with living room, dining room, three bedrooms and garden terrace, can accommodate a party of one hundred persons. By adopting an ancient form to modern usage, the architects have succeeded in creating a structure that is completely congenial with the outstanding location and the cultural heritage of the people. Situated between the city’s two golf clubs, the Valle Ariba Country Club and the Las Mercedes Polo Club, the hotel is a center of attraction for Venezuelans and tourists alike.

Corner of building shows stepped back plan, reminiscent of Inca design.

Location offers broad view of large free-shape swimming pool. Pool is of concrete construction. Below is Valley of Caracas with Mt. Avila in the distance.
Whimsical structure is reduced in scale as a plaything might be. House forms a saddle where land falls away to lake view.
Past memories played a part in the design. The site was for many years the focus of family outings and house planning expeditions.

House is gable roofed structure split along ridge and pulled apart.

Weese Residence

HARRY WEESE & ASSOCIATES • Architects

- Rieke Construction Co., Contractors
- Hedrich-Blessing, Photography

A wooded knoll where pixies might play forms the setting for the whimsical and unexpected in architecture. Built on an old family piece of property in Barrington, Illinois—scene of many pleasant outings and therefore fraught with nostalgic memory of “things past”—the house accommodates itself to the well known surroundings. The site favors all the existing oaks and natural approaches. The house forms a saddle where land falls away to lake vistas in the northeast and southwest. The aura of playfulness is deliberately evoked to set a weekend or holiday mood. There are surprise

(continued)
Weese Residence

doorways like a cuckoo clock—low eaves in the upper rooms where one goes stooped to huddle in delicious coziness to listen to the patter of rain on the roof. Balconies have ladders to the ground by which children may come and go from their second floor eyries. A swinging bridge connects the bedrooms and spans the living area. Spatially the house is simply a gable roofed structure split along the ridge and pulled apart. In the resulting gap another gable has been slung athwart and hung at the edges to each half of the bisected ridge. Floors, walls and roof are tongue and grooved heavy cedar planks joined one to another providing structure and finish material in one. The cedar is left natural on the interior. The shingle roof will silver in time. The house is undeniably "handicrafted" with round topped doors and stair treads threaded in the walls like shuttles on a loom. There is much wrought iron. The kitchen has an all-in-one kitchen unit. The interior lighting and exterior floodlights playing on the oak trees are connected to a central dimmer system allowing a dramatic treatment on summer evenings or in a winter's snowstorm.

Cedar is left natural on the interior. Surprise doorways add to "fun" theme.

A swinging bridge connects the bedrooms and spans the living area. Balconies have ladders to the ground.
Living area centers around fireplace. Note bridge. Lights play on trees outside to complete playful relaxed theme.
AN EXHIBITION PAVILION
United States Cultural and Industrial Exhibition, 200' diameter Dome
Sokolniki Park, Moscow, Russia. Architects, Welton Becket, F.A.I.A. and Associates

A BANK
Citizens State Bank, 145' diameter Dome
Oklahoma City, Oklahoma. Architects, Bailey, Bozalis, Dickinson and Roloff

A CONVENTION HALL
Civic Center Convention Hall, 145' diameter Dome
Virginia Beach, Virginia. Architects: Oliver and Smith, A.I.A.

AN OPERA HOUSE
Casa Manana, Opera House, 145' diameter Dome
Fort Worth, Texas. Architect, A. George King, A.I.A.
Whether in terms of practical end-use or in terms of harmonious blending with other architectural forms, there is virtually no limit to the versatility of the aluminum stressed-skin dome.

All four of the buildings shown here feature Kaiser Aluminum Domes. And yet, each of the four leading architects represented has incorporated the Dome to satisfy a unique set of requirements (summarized below).

The Dome also has been designed and used as a theatre, a manufacturing facility, an element of a commercial and shopping center complex. For all of these and still more applications, it offers efficient clear-span coverage of floor areas up to 30,000 square feet.

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SUMMARY OF REQUIREMENTS:

**MOSCOW DOME:** To demonstrate and symbolize (as the dominating structure of the United States Cultural and Industrial Exhibition at Sokolniki Park in Moscow, Russia) the newest in American engineering progress and industrial ingenuity. To house, for visitors' clear-traffic access, five motion picture presentations plus dozens of floor-level exhibits.

**FORT WORTH DOME:** To create an opera house and theatre of classic but dramatic lines to integrate both esthetically and practically with existing monumental structures, memorial and museum. To house musical and dramatic productions efficiently, and to provide outstanding acoustical qualities.

**VIRGINIA BEACH DOME:** To provide, within critical considerations of design, appearance and cost, a dominating civic center structure complementary to surrounding landscape. To provide sufficient space for 1,500 persons at meetings or 1,000 persons at banquets.

**OKLAHOMA CITY DOME:** To build an impressive yet contemporary, economical and practical structure appropriate to a leading financial institution. To house complete banking services, including drive-in facilities.
One of the first residences to be built in the new ocean front development of Lyford Cay, near Nassau, on the northwest tip of New Providence Island, the three bedroom home of Mr. and Mrs. Stephen A. Briggs commands a magnificent view of the Atlantic. To take full advantage of this delightful location, the architect followed the tradition of Old Nassau in building around (continued)
Native rock forms interesting textures on bi-level, seaside terrace. Living room, dining room and den are entered through sliding glass doors.

Delicately wrought entrance gate frames view of main house. Circular drive winds around gracefully designed planting area.
Living room, off ocean terrace, uses sea-life motif. Azure color accents and shell design in carpet and draperies carry through theme.

Wood paneled entrance loggia shields central patio area from the west.

Pool-patio viewed from loggia. Morning porch to the left.

Briggs Residence

a central patio with the main house extending the length of the ocean view. The pool-patio area is shielded from the west by a gracious loggia furnished with overscaled redwood furniture in a Far East motif. In a playful mood, the wood paneled loggia wall features a map of the Islands in relief. Delightfully decorative, the map also serves to point out to visitors their position in the

Ancient Persia sparked idea for playroom tile.
archipelago. An unique Moroccan screen from a Sultan’s harem sets the mood for the decor of the playroom. Ancient Persian documents inspired the beautifully designed tile floor executed in shades of peacock blue, copper, green and beige. Located between the two guest bedrooms, the playroom serves as a guest living room or informal dining area. Mr. Briggs’ father, a talented photographer, contributed three of his bird prints to enhance the avian theme of the cheerful morning porch. This room, overlooking the pool, is off-white with reverse batten paneled walls. Color accents of pink and sage green appear in the glazed ceramic tile floor. This tile, the playroom floor and the map in the loggia were designed and executed by well known Miami artists Bill Straight and Ray Smith. The dining room with its herringbone brick floor and off-white pecky cypress ceiling is situated off the ocean terrace. A special feature is the inclusion of a smaller dining area, affording greater intimacy, in the same room with the larger more formal dining area. The expansive view of the ocean from the living room gives the feeling that the house extends out over the water. To carry through this idea, a sea theme was developed. The color accent is from the azure of the sea and the shell design of the handwoven charcoal draperies is repeated in the sculptured beige carpet. To complete the setting, the dropped pecky cypress ceiling with its rheostatic controlled perimeter lighting has a driftwood finish. The atmosphere throughout the house is that of gracious informality.
Crown Hall, at Illinois Institute of Technology, houses Department of Architecture, Institute of Design and Planning Department.

Crown Hall
MIES VAN DER ROHE • Architect

- Pace Associates, Associate Architects
- Alfred Coldwell, Landscape Architect
- Frank J. Kornacker, Structural Engineer
- Hedrich-Blessing, Photography

Deriving its power from the simplicity of its statement, Crown Hall is the ultimate reality—the last refinement—of a century of experimentation in glass and steel. It is so honest in concept, so beautifully proportioned, that it is difficult to see how future generations of architects can either add to or subtract from its structural purity. The huge interior space, free of supporting columns, is the architect's first realization of
Lanai Room — Five native-sculptured figures soar twelve feet from floor to ceiling in this distinctive cocktail lounge. The floating balcony is reflected softly in the amazing two-story mirror.

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his girder-plate suspension system. The roof plate is suspended from four steel girders spaced sixty feet apart and spanning one hundred twenty feet. The enclosing walls of the building are of plate glass with the lower sections of obscure glass. The floor of the hall is lifted six feet above the ground to permit natural light and ventilation into the basement areas. The main floor is mechanically ventilated and contains two large drafting areas on either side of a central core area which is defined by low free-standing wood walls used to form areas for administrative offices, a library and an exhibition hall. In this immense room, unbroken by columns, these partitions are a subtle suggestion of division and do not affect the free flow of space. In the basement are various rooms whose functions require complete enclosure—studios, workshops, storage rooms and lecture rooms. Since the local code permits it to do without the fireproofing concrete blanket, the steel skeleton is fully and dramatically exposed. The glass exterior framed by the black steel ribbon forms a composition of Mondrian-like simplicity. The foliage reflected in the glass walls softens the total effect. Dependent on the design itself rather than on rich materials and detailing, the building is the full realization of the "poetic functionalism" of the architect's expression.

Lit from within, building is silhouetted in majestic simplicity against night sky. Wide porch for between-class gatherings.

Free-standing wood walls define exhibition space and offices in center; drafting rooms on both ends.
IMPERIAL HOUSE was an exciting challenge. The kind of challenge that electrifies and stimulates.

That is why precedents were set in this unique building, such as the ingenious combination of two distinctive, separate kitchens, Polynesian and American, into a single kitchen area. This by itself makes Imperial House an outstanding accomplishment. Yet, Imperial House presents many other significant innovations in its quiet, comfortable, relaxed atmosphere which patrons will long remember and forever enjoy. The gentle blending of the Orient with contemporary architecture brought forth exciting interiors and enduring beauty.

Polynesian and contemporary styling were combined expertly within the building’s three levels. "Imperial" Polynesian, with a delicate, airy quality all its own, successfully complements the flowing naturalness of the contemporary design, an inviting garden that instills a warm, friendly mood; the open feeling of the islands; a suspended stairway over a reflection pool, a true impression of a kingly Polynesian court. Imperial House proudly presents an outstanding experience in delightful dining.

Polynesian Room—No grass hat, this. Instead, an elegant room set off by "throne-type" booths and exquisite furnishings.

Kirby Room—Where an inviting open grill and Continental Cuisine are beckoning and where a Gift Court is handsomely available to the guest.
A plan logically evolved from the problems of site and function shows a rare totality of concept in the David S. Ingalls Hockey Rink at Yale University. It is a building in which the form-world created by the basic ingredients of the structure is carried out in all its component parts. The site, close to the center of the University, demanded a proud building which could rightfully take its place in the middle of the campus and look well with the adjacent structures. The site also indicated that the building should be placed so that its entrance was at the end closest to the core of the campus. The functional requirements were those of the standard size hockey rink, eighty-five by two hundred feet, seating twenty-eight hundred with arrangements to seat five thousand when the rink was used for other purposes.
These requirements indicated a stadium-like plan, roughly oval in shape, with access corridors or ramps outside and around the seating area. The architect and the structural engineer solved the problem of how best to span this area by working out a system of a central arch spanning the length of the rink and a hanging roof coming down from this arch. The great spine-like concrete arch is the dominant theme, aesthetically satisfying as well as structurally effective. The normally downward aspect of the arch form is counteracted by the ends which sweep up in cantilevered extensions. This soaring form is further emphasized by the lighting fixture at the entrance end. Oliver Andrews, a sculptor, was commissioned to make this lighting fixture so that it would have expressive as well as functional meaning.

The cables which were suspended in catenary curves from the central arch stretch down to their anchorage in the exterior walls on each side. These curved walls are counterparts to the arch—for they are in plan as the shape of the center arch is in section. These walls were also made to slope, both in order to increase structural efficiency and to enhance the visual expression of the stress flows. The exterior with its contrast of concave and convex achieves a wonderful lightness of shape. The interior is absolutely simple. The wood deck of the roof looks like boat construction. The only structural members visible are the sweeping arch and longitudinal cables under the roof. The building expresses, in its various forms and in the ways its materials are used, the tug of war between pull and resistance. The clarity and strength of statement with the consistency and relatedness of all parts make this a dramatic structure of timeless beauty.

Concrete, ice and fluorescent lights give luminosity and lightness to interior.

Lighting fixture at entrance, emphasizing soaring form, has expressive design importance as well as functional use.
To make certain that this private golf course had the homogeneous look of one man's work, the architects and landscape architect were immediately agreed that the closest possible cooperation should take place. The program was very general—the client wanted a small golf course, perhaps with a water hazard, and he wanted the finished work to serve as an enjoyable view from his house which overlooks the whole site.
The landscape architect designed a three hole course which is interesting enough for an expert, not too daunting for a duffer. However the chief interest lies in the fact that he viewed the entire commission as pure landscape. The survey showed an almost natural place for the water hazard but most of the other contours were changed. To give the vista a focus, a twelve foot hill was built and a protruding hillock which obscured the view was eliminated. Halfway House is set atop the hill. This is the major work of architecture on the course and serves two main purposes—the functional one of providing a resting place for the golfer and the aesthetic one of providing a visual focus for the whole landscape. Built largely of wood so as to fit most naturally into the surroundings, the pavilion, by virtue of its unusual design, has a richly decorative quality. Accepted by the client and built without alteration from the first set of drawings, it is built like a piece of cabinetry. It has spruce columns, glue-laminated roof and floor beams. The flooring is two inch pine, stained. The roof is of three-eighths inch stressed plywood construction and has a sprayed white plastic finish. The ceiling stripping and the entrance deck are red cedar and the deck has oak spacers. All the furniture—the bench, table and cabinet—is redwood. The (continued)
Golf Course

bridge, designed by the architects, has two glulam arches, a two by three pine deck and a mahogany and cedar handrail with spruce spindles. At this time there remains an area of some acres to the east of Halfway House which is undeveloped. It may become an extension of the golf course or it may be used for some other purpose. Even a golf course is by no means complete. Another major structure, The Burrow—a buried shelter and store—is at present in working drawings. To avoid distraction from the pavillion and the owner's residence, this structure will be built of concrete and will be set right into the foot of the hill at the west of the golf course. Even though the project is as yet incomplete, it stands now as a remarkable example of the integration of architecture into landscape and through this achieves an elfin charm all its own.
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CAPUA & CAPUA, S. A.

architect:
HENRIQUE E. MINDLIN

financial incorporators:
EMPREENDIMENTOS
URBANOS, S. A.

COMPANHIA CONSTRUTORA CAPUA & CAPUA, S. A. • RUA DA ASSEMBLEIA • 104 • 7th floor
RIO DE JANEIRO - BRAZIL

air conditioning in all floors;
mullions anodized aluminium;
imported Ray-Ban glass windows;
area of 820,000 sq. ft.;
If materials are the tools of great architecture, they demand a gifted hand to use them well. That combination rings perfectly true here. Orlando's new Orange County Courthouse not only reveals the grace and dignity desired in public buildings, but also a natural warmth and richness that will measurably increase with the years. White Georgia Marble, nobly wrought into a structural work of art, brilliantly reflects Florida's bright future. This is architecture today for tomorrow—endowed with the character and the quality of the state it represents.

Orange County Courthouse, Orlando, Florida
Architects and Engineers: Jas. Gamble Rogers, Lovelock & Fritz, Winter Park, Florida
Associate Architect: James B. King, Orlando, Fla.
General Contractor: William A. Berbusse, Jr., Inc.
Material: White Georgia Marble

DIVISIONS: Structural Division, Nelson, Ga.; Calcium Products Division, Tate, Ga.; Alabama Limestone Co., Russellville, Ala.; Green Mountain Marble, West Rutland, Vt.; Tennessee Marble, Knoxville, Tenn.; Alberene Stone, Schuyler, Va.; Willingham-Little Stone, Atlanta, Ga.; Consolidated Quarries Division, Decatur, Ga.
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Singapore Motel, Miami Beach
Burger King Drive-Ins, Miami
Thunderbird Motel, Jacksonville
Travel Lodge, Jacksonville
Strickland's Town House, Jacksonville
Southern Bell Telephone & Telegraph, West Palm Beach
Royal Palm Yacht and Country Club, Boca Raton
City of West Palm Beach Water Dept., West Palm Beach
Lyons Cafeteria, Palm Beach
Howard Johnson's, Lake Wales
Ellinor Village, Ormond Beach
St. Petersburg Yacht Club, St. Petersburg

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<table>
<thead>
<tr>
<th>Project</th>
<th>Units</th>
<th>Sq. Ft.</th>
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<tr>
<td>Homestead AFB</td>
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<td>Patrick AFB</td>
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<tr>
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<tr>
<td>Trilogy Homes</td>
<td>1500</td>
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Bemidji, Minnesota

* Hedrich-Blessing, Photography
Fabulous Florida Development Story

National and international attention has been focused on Florida and certain similarities and differences between the current era of prosperity and the speculative land fever of the twenties have been duly noted by financial and economic experts. It is generally agreed that the growing population (up sixty per cent in the last eight years) combined with industrial and commercial growth present a bright picture for land developers, real estate organizations and financial institutions. Optimism tempered with the wisdom of experience has led to finer and more logical planning among the larger developers of luxury homesites. If Florida is to make the most of its opportunities it must depend largely on the vision of the men who are intimately and prominently involved in its development. Much attention has already been given to the lower and middle income brackets. To present a balanced picture it is necessary that we also consider the higher priced developments and the men behind them — several of whom are also prominent in the lower cost housing field.

MILTON N. WEIR, SR. in an address to the New York Society of Security Analysts said: "... Florida is today in a growth period, not a boom, and it is achieving its destiny as a fully developed state with a bedrock economy, a good representation of stable industries located evenly across its length and breadth, and an increasing per capita income for a growing population ... " The Weir name has, for some time, been identified with financial and commercial enterprises in South Florida. Mr. Weir himself is President and a member of the Board of Directors of the vast Arvida Corporation. His son, John Weir, is Vice President and General Manager of Arvida. Milton N. Weir, Jr., another son, heads the real estate firm of M. N. Weir and Sons. In addition to transacting general real estate business throughout the state, this large organization is engaged in the sale of the Palm Club — a multi-million dollar Weir development of ninety-nine individual luxury type homes on the ocean front at Pompano Beach. Son, William M. Weir, directs the operations of Weir Contractors. Well known throughout the country in top-level real estate, corporation management and banking circles, Milton Weir, Sr. began his career in his early twenties in Binghamton, New York as a partner in a construction firm. He was active in the building of hundreds of houses, apartment buildings, stores and other structures. In 1933, Mr. Weir joined the Gulf Oil Corporation and formed their New York Real Estate Department. Over the following sixteen years he progressed through many responsible positions with Gulf to finally become President of one of their subsidiary corporations. Since retiring from Gulf in 1949, he has made South Florida his home and has devoted himself to real estate development in Florida. The original developer of West Side Airlines Terminal in New York, he is also President of the Pompano Surf Club and other Florida properties. In addition to these activities he is: one of the founders, President and Chairman of the Board of the Delray Beach National Bank — founder and Director of the First National Bank of Pompano Beach and the Fidelity National of West Fort Lauderdale—President of Weir-English Company which is developing the Plaza Center, Fort Lauderdale’s second largest suburban shopping center. As President of Arvida, Mr. Weir is a firm believer in a "balanced

Vanderbilt subdivision, Cape Haze, attracts yachting and sports car enthusiasts.

New building designed by William T. Vaughn houses Arvida offices.
As you enjoy the lovely homes graphically presented in this publication, bear in mind that there are two equally important ingredients to fine Florida living... your home, which is an expression of your personal tastes in design and architecture... and your property, which is a declaration of your particular way of life. For quiet tropical beauty, privacy within a cosmopolitan atmosphere, and unexcelled facilities for the enjoyment of yachting, we invite you to visit Cape Haze. Properties of from one-half acre are offered for exclusive residences on historic Gasparilla Sound, Pelican Cove, Blue Heron Cove and gracefully winding Capstan Cut. Internationally famous game fishing is right at your door. Just minutes away, by boat or automobile, are the delightful Sanibel, Captiva, and Gasparilla Islands. Boca Grande's many enticing social and sporting activities await you.

Located directly on the Gulf of Mexico and Gasparilla Sound, Cape Haze provides the facilities so frequently sought but so infrequently found. Inquire about this fine community at your earliest convenience.

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CAPE HAZE CORPORATION
PLACIDA • FLORIDA
Sixteen floors high, the Edgewater's two magnificent penthouses dominate all of Fort Lauderdale. Here from four terraces there is nothing to obstruct truly breath-taking views — majestic splendor day or night.

Shown on the right is just a small view of the spacious living room, overlooking one of the patios and the Atlantic ocean.

The accent is on luxury in this masterpiece of residential beauty. Eighty-six oceanfront apartments, including two luxurious penthouses, all reflecting an aura of elegance patterned for comfortable, uncrowded regal living.

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CONSTRUCTION CORP.
NEW YORK • FLORIDA
INVESTMENT BUILDERS SINCE 1920
60-E CORAL CENTER • FT. LAUDERDALE, FLORIDA
Cape Florida, a Desser and Garfield development, is graced by historic lighthouse.

community"—one which is not solely residential, commercial or industrial but an appropriate balance of all three created in a geographic area which can offer railroad and water facilities and labor pools for industry. ARVIDA, where prominent financier Arthur Vining Davis serves as Chairman of the Board, now has two major projects under way. The Royal Palm Yacht and Country Club is a luxury residential development on a large tract of land near the Boca Raton Hotel and Club which is also Arvida owned. Planned as one of the finest residential communities in the state, Royal Palm will include seven hundred and forty-two home sites, a luxury country club, yacht club and eighteen hole championship golf course. In addition to this project, Arvida is developing, in cooperation with Centex Construction Company Inc., of Dallas—one of the nation's largest home building firms—a new ten thousand home, two hundred million dollar city with an estimated thirty-five thousand population on a three thousand acre tract near Boca Raton. In this community, known as University Park, only completed homes will be sold—no lots for speculation—which is a good indication of faith in the stability of the Florida economy. An example of the "balanced community," University Park has allotted five hundred of its three thousand acres for industrial development. Designed to attract "clean" industry which can be housed in attractive one-story plants compatible with the proposed University of Southeast Florida nearby, the industrial section will appeal to research and development laboratories, electronic plants and similar projects. Arvida's long range plans include the development of the Ringling properties in Sarasota, recently purchased by Arvida Realty Company, a wholly owned subsidiary, and the formation of the Arvida Oil Company which will build and operate a chain of gasoline service stations and marine outlets throughout the state.

DESSER AND GARFIELD, a wholly owned subsidiary of Lefcourt Realty, has demonstrated its faith in the future of Florida by making long range plans for the luxury development—Cape Florida—which when complete will represent a half billion dollars in property and buildings. Located on the southern end of Key Biscayne, connected with Miami by the Rickenbacker Causeway, Cape Florida consists of five hundred forty-seven acres plus four hundred sixty acres of submerged land and has eighty-two hundred feet of frontage on the Atlantic and an equal frontage on Biscayne Bay. Determined not to destroy the secluded, romantic charm of the property, Lefcourt has preserved the pine and palm laden beauty. All trees that have to be removed are being replanted in the few barren strips of the Cape. The intriguing history of the site—which contributes to making this one of the most glamorous developments in the state—revolves around the Cape Florida Lighthouse, oldest existing structure in South Florida. Scene of Indian raids, destroyed and rebuilt several times, the Lighthouse will remain intact as the new community builds around it. An architectural advisory board has been appointed as a service to buyers of homesites. Although not compulsory, architect members will be recommended to lot buyers as being capable of designing the type of luxury home that is envisioned for the Cape. Chosen from the top architects in the state, the board includes: Robert B. Browne, Robert M. Little, Edwin T. Reeder Associates, Robert Fitch Smith, Weed Johnson Associates, Gamble Powlall and Gilroy, and James Deen. Arthur A. Dresser, president of Lefcourt, forecasts that sixteen million homes will be needed in the next decade to provide for the nation's growth. Lefcourt is developing other communities in Florida which cover all price ranges and which, together with Cape Florida, encompass a total of approximately sixty thousand acres. These developments—Coral City in Miami, Royal Palm Beach in Palm Beach County and Hidden Valley in Boca Raton—reflect the confidence the firm has in the future of the state.

POINT MANALAPAN, in Palm Beach County, is in essence a carefully regulated club community. Appealing to the wealthier permanent residents and winter home buyers, the development includes the Manalapan Club, former luxurious residence of Consuelo Vanderbili Balsam. The originator of the community, William E. Benjamin II, feels that the beauty of the natural setting, the benevolent climate and the exclusive club membership (all prospective homesite purchasers must apply and be accepted members of the Club) will attract wealth and culture to the area. Convenient to Palm Beach and other surrounding communities, the development takes advantage of the nearness to shops, restaurants and entertainment offered by the larger resort areas and yet it is secluded from any possible infringement by wide waterways and a manned gatehouse. The Club grounds provide parks, gardens and recreational facilities. A nine hole golf course has been completed. The Club living units will accommodate residents' guests and simplify members' housebuilding and
BUILDING with FLORIDA!

Experience and vigor combine in Weir Contractors with integrity and responsibility. Weir provides on-the-spot supervision and servicing for clients throughout South Florida.
Conference Room—Arvida Corporation, Boca Raton
Knoll Planning Unit, Interiors • Wm. T. Vaughan, Architect

Interior Screen—Dade Federal Savings & Loan Association
Edwin T. Reeder Associates, Architects
Magnificent homesites are available now in Key Biscayne's incredibly beautiful

Cape Florida

JUST TWENTY MINUTES FROM DOWNTOWN MIAMI

Drive across scenic Rickenbacker Causeway to majestic Key Biscayne...drive as far as you can go! You can be one of the select few to enter the gates of the nation's most distinguished residential community—magnificent Cape Florida.

Here, twenty minutes by car from the business world of Miami—twenty minutes by cruiser from Gulf Stream fishing, you will rejoice in the discovery of mile upon tropical mile of broad blue waterways, immaculate, secluded beaches, vast cathedrals of pine and palm trees. Here is the idyllic site for serene living at its carefree best. Cape Florida's storied lighthouse promises unbelievable privacy...in a land wonderfully remote, yet completely accessible.

Further assuring your carefully guarded privacy is the constant, careful policing of this remarkable island community.

you are invited to inspect incomparable Cape Florida

Prospective purchasers are invited to explore Cape Florida (a memorable experience in itself). Your guest card will be made available at the gate house. Applications for ownership are now being processed, in the order received, by the Directors' Advisory Board, and we suggest that you obtain an application form during your visit.

Cape Florida
Miami...
on Key Biscayne

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Better Living for More People through Better Planned Communities
The Edgewater Arms, a Radice Construction Corporation venture, has two penthouses.

housekeeping requirements. To control the building in the area, the Point Manalapan covenants provide for an Architectural and Landscape Control Committee whose approval must be obtained before any structure or planting is established.

CAPE HAZE, developed by William H. Vanderbilt and Alfred G. Vanderbilt, is a yachtsman’s paradise. Its winding waterways, historic Gasparilla Sound with its tales of pirate treasure, Charlotte Harbor, the Gulf of Mexico, all form the basis of how the residents own boats and sportscars. The waterways are dotted with yachts from the very smallest up through sixty-five feet. The theme at Cape Haze is privacy. The development, designed to attract people of individual tastes, must pass on every home designed for attractiveness but allows for a great variety in style and monetary investment. Therefore homes now being built are refreshingly different and all are examples of the owners’ particular tastes. Since Cape Haze is a residential community, the accent is on home and yachting activities. Shopping centers, schools and churches are close enough for convenience but do not mar the secluded charm of the area. There is a wide beach for the exclusive use of residents and a new swimming pool and cabanas designed by Phillip Hiss.

THE EDGEWATER ARMS is the first Florida venture for Radice Construction Corporation. Well known in the investment building field for forty years, the

Radices are noted as prime multi-story apartment developers in the New York area. The developers readily admit that they had luxury in mind when they conceived this development and, within reason, money was not the main factor in planning a building whose chief appeal is to people of substance. To back this up they stipulated that all sales were to be consummated in cash, feeling certain that there were more than enough people in the country who would be interested in the eighty luxury apartments and two penthouses. Apparently they were right. The Edgewater Arms is ninety per cent sold in spite of the fact that construction began in the recession year of 1950 just prior to one of Florida’s coldest winters. The two penthouses, built to sell for one hundred and eighty thousand dollars each, inspire all known superlatives in describing the luxurious accommodations. There are four balconies, one of which is large enough to serve as a small dance area. An outdoor tiled bar and barbecue grace the main balcony opening off the den and living room. There are three bedrooms and five baths. Architect George Sole, building in a “star wing” design, has afforded each penthouse four exposures. Encouraged by the success of this project, the Radices are planning several other ventures in the state.

FRANK SMATHERS, JR., President of the Miami Beach First National Bank, states: “1960 can and should be one of the most progressive years in history.” Speaking of business trends in the area, Mr. Smathers enumerated Florida’s many economic blessings. Winter tourism is still a major consideration but conventions booked for the slack season level out the flow of tourists and help provide a more stable economy. More than three hundred thousand people are expected to attend conventions in Miami Beach in 1960. These tourists and conventioneers are becoming permanent residents at a growth rate second only to Nevada’s. Fortunately, industries and major corporations are beginning to move into the south and central areas and will help to provide employment for the increasing population. This rapid growth has created a major problem in vehicular traffic congestion. Mr. Smathers in speaking of this problem states: “A one hundred million dollar road

Eighteen story structure is new home of First National Bank.
EXECUTIVE HOUSE!

Walled, waterfront, N. Bay Road Estate, 3 acres, 5 master bedrooms, 6 staff, elevator, pool, dock, centrally air conditioned and heated, marble floors, beautifully furnished, 12 years young - $365,000.00.

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Rare, almost new, island waterfront beauty; miniature walled estate, colorful gardens, heated pool, deep water dock, superb view, 2 family bedrooms, 1 staff, exquisitely furnished - $125,000.00.

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A Westphal Kitchen

Manalapan Residence of Mr. and Mrs. Joseph Campanelli
Photograph: Sante-Schwarm-Sheldon

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Palm Beach
program must be voted this year by Dade County freeholders . . . ; if this problem is to be alleviated. This transportation problem has resulted in a new housing trend in Dade County. Large apartment buildings with as many as a thousand units are under construction close to business areas for the middle income families who desire easy access to downtown, ocean and beaches. Mr. Smathers predicts: "New high speed bridges and causeways between Miami Beach and the mainland portend a commercial and residential growth that might well make it the Manhattan Island of South Florida."

THE FIRST NATIONAL BANK OF MIAMI, established in 1902, last year opened for business at a new address — an eighteen story structure destined to set new precedents for financial institutions in the area. Many people wondered why the bank was forsaking its time honored address where it had prospered for more than half a century for a relatively barren spot flanked by vacant and near vacant lots and Miami's Bayfront Park. The decision to move was the result of years of planning and research. The determining factor, as with any decision of this magnitude, was the future. Miami's and South Florida's phenomenal growth in population and wealth since World War II plus the glowing promise of a better balanced economy through industrialization prompted First National's management to think of the future in terms of a newer, bigger and more functional building in which to continue serving the area's increasing financial needs. The present location, although still in downtown Miami, is in an uncramped area at the foot of Biscayne Boulevard where the bank can have plenty of breathing space as well as growing room. In taking this action the First National's management demonstrated its faith in the bright future of Florida and the area and in the preservation of downtown Miami as the economic capital of South Florida. In his dedication speech, Board Chairman Comer J. Kimball made a statement that should become the philosophy of all men and institutions involved in planning for Florida's future—"We are here today to dedicate a building—but in a deeper sense we are also here to renew the dedication of an institution to the service of our community."

List of recent Installations

- Richards, Miami Beach
- Aruba Hotel, Aruba, N.W.I.
- La Concha Hotel, Puerto Rico
- Mays Department Store, Jamaica, L. I.
- Mt. Sinai Hospital, Miami Beach
- Royal Castle, Miami
- Hartleys, Northside Shopping Plaza, Miami

Board Room of Royal Castle Offices

Luxurious Manalapan Club is the former residence of Consuelo Vanderbilt Balsan.

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First Federal Savings and Loan Association of Miami, Kendall Branch

Interior, First Federal Savings and Loan Association of Miami, Kendall Branch

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Greater Miami Federal Savings and Loan Association
The Edwin T. Reeder, Associates, Architects

Riverside Baptist Church • William H. Merriam, Architect

First Presbyterian Church of Coral Gables • Edward P. Rempe, Architect
Broward County International Airport
George Storrs, Architect

Brownsville Junior High School
Wood-Johnson Associates, Architects

Sunland Park Elementary School
Victor A. Larson, Architect

Marathon High School—Cartier Picture, Right
William H. Merriam, Architect

Dillard High School
Gamble Pownall & Gilroy, Architects

Strawahan Senior High School
William T. Vaughn & William G. Crawford, Architects

Carol City Junior High School
Watson & Deutschman, Architects

Lillie C. Evans Elementary School
Robert Fitch Smith, Architect
List of recent installations of Briggs Plumbing Fixtures
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- Heftler Homes • Miami
- Alliance Plumbers of Florida
- Town House Hotel • West Palm Beach
- Clarence Coston, Inc.
- Cutler Ridge Shopping Center • Miami
- Markowitz Bros., Inc.
- West Flagler Dog Track • Miami
- Markowitz Bros., Inc.
- Homestead Air Force Base • Homestead
- Murray's Plumbing Co.
- Harbor House • Ft. Lauderdale
- Southern Plumbing Co.
- Westchester Shopping Plaza • Miami
- Sunshine Plumbing Co.
- Montmartre Hotel • Miami Beach
- Town & Beach Plumbing Co.
For those who appreciate the best... Blair House was conceived as the finest rental apartment house that taste, talent and money could produce.
Each apartment with Worthington individually controlled central air conditioning and heating.

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ARCHITECT:
A. Herbert Mathes, A.I.D.

GENERAL CONTRACTOR:
Cal Kovets Construction Corp.

ELECTRICAL MECHANICAL ENGINEERS
Sasnett Engineering, Inc.

AIR CONDITIONING - HEATING:
Sam L. Hamilton, Inc.

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ROBERT L. TURCHIN

general contractor

1835 Purdy Avenue, Miami Beach

PHONE JE 8-8677

CASTAWAYS MOTEL, Charles F. McKirihan, Architect

MOULIN ROUGE MOTEL, Melvin Grossman, A.I.A., Architect

SOUTH GATE APARTMENTS, Melvin Grossman, A.I.A., Architect
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Newest in Maule's "New Look" program: prestressed concrete, now swinging into position throughout South Florida.

You'll find Maule's modern precast-prestressed division serving builders of causeways and bridges... churches and schools... plus other commercial and institutional structures. Wherever extra structural support is required—and economy of time and labor desired—Maule prestressed concrete is on the job!

For your own prestressed concrete needs, call the quality concrete producer who has been serving South Florida's building needs for 44 years. Call Maule!
MEDAL OF HONOR!

There are three requisites:

1. **ALL-ELECTRIC KITCHEN**... A modern electric range, an automatic water heater, and at least two more major electrical appliances installed ready for use. These are included in the cost of the house for simplified financing.

2. **FULL HOUSEPOWER**... 100-200 amp electric service with enough wiring and ample outlets and switches to provide for all the appliances and lighting at top efficiency—and plenty of power to handle tomorrow's additional electrical "helpers" without overloading.

3. **PLANNED LIGHTING** inside and outside. Plentiful and cheerful illumination that brings out the "livability" of a home. Abundant lighting, both functional and decorative in all areas of the home.

The bronze Medallion is the national symbol of electrical excellence. Homes which qualify for this award are planned for better living and higher resale value—today and in the all-electric tomorrow.

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Nostalgic Past
And
Lively Present

meets in the family home of Mr. John Fleming. Here the architect restored and enhanced past glories.

The entrance had been a nondescript screened porch which obscured the fine arch and column design. An expanse of broad steps now leads to an open portico with a brick back wall with niche presided over by a garden figure. A balcony with spindle railing was added to the second story, matching an original balcony on the north.

All modern amenities were provided — a new kitchen, air conditioning, an inter-com system, the best in lighting, plumbing and parquet floors.

ARCHITECT
Charles F. McKirahan

DECORATOR
Kathryn Cooper

An expanse of broad steps now leads to an open portico with a brick back.

A smiling cherub from the gardens of Versailles greets the visitor at the entrance portico.

The doorway to the family room frames a chest and hanging shelf painted soft blue and ivory—a pleasant contrast to the old brick wall.
A circular composition of table and chairs, candle-lit, makes an inviting conversation or game group in a corner of the living room.

A family room of generous proportions was added. This is cypress panelled with wall of sliding doors leading to a broad terrace.

The close cooperation of architect, interior designer, contractor and assisting crafts have made this conversion into one of the finest houses in the area. All the needs of a family of six children and their socialite parents were met with consummate skill.

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- 219 Avant Construction Co.
- 196 Clutter Construction Company
- 205 Moretti, Joseph G., Inc.
- 203 Orr, John B., Inc.
- 200 Turchin, Robert L., Inc.
- 195 Witters Construction Co., The, Inc.

Fort Lauderdale:
- 231 Atlantic Construction & Engineering Co.
- 212 Collins Construction Corp.
- 209 Cuomo Construction Company
- 211 Peal Construction
- 185 Radice Construction Co. of Florida
- 207 Richardson Construction Co.

Pompano Beach:
- 215 Porcher Construction Co.

Sarasota:
- 232 Routh, T. Frank

Electrical Contractors
- 209 Bell Electric
- 225 Kammer and Wood

Elevators
- 227 Eastern Elevator Co.

Engineering Contractors
- 228 Carter Construction Co.

Engineers
- 222 Biscayne Engineering Co.
- 220 Britt, D. E., Associates
- 220 Jorgensen & Schreffler
- 221 Mitchell-Gordon
- 221 Berry, William E.
- 220 Ross, H. J., Associates
- 221 Nutting, H. C., Company
- 220 Taylor, Leslie B.

Engineers, Mechanical
- 178 Markowitz Bros., Inc.

Fixtures, Bank, Store and Office
- 188 Womack-Martel Company

Fixtures, Store
- 193 Ameritec Associates, Inc.

Glass and Mirrors
- 194 Florida Glass and Mirror Co., Inc.

Glass Structural, Distributors
- 194 Florida Glass and Mirror Co., Inc.

Glass, Designing and Manufacturing
- 127 Max Ingrand

Heating Association—Promotion
- 204 Florida Home Heating Institute, Inc.

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"a university should be a place of light, of liberty, and of learning"

BENJAMIN DISRAELI: SPEECH. HOUSE OF COMMONS. MARCH 11. 1873

Solar Screen by Dunan, has been used to create a freedom of movement and light, in the James Neville McArthur Building, housing the School of Engineering at the University of Miami.
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