Florida Architecture
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ARCHITECTURE INTERIOR DESIGN AND ALLIED ARTS
Three Dollars
FLORIDA ARCHITECTURE-Architecture International intends to have no peer in the presentation of the finest architecture and interior design of our time.

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Let the architects and interior designers produce their masterworks; FLORIDA ARCHITECTURE-Architecture International will present in its pages its selections made in conscience from the most detailed documentation. And there are no limitations of geography — the magazine is interested in fine work wherever it may be.

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FLORIDA ARCHITECTURE-Architecture International is deeply conscious of its responsibility to its readers, and welcomes their suggestions and expressions of opinion at all times.
The progressive development of architecture through the ages has intrigued the mind of man. He has used structures to express himself and his society, with function and aesthetics in turn dictating their form.

In recent years we have defined architecture as art, as science, and as sociology. But today it is finding new expression through its designers — through the teams of professionals who create architecture for the enjoyment of those whom it will serve.

There is an increasing awareness of the importance of coordination between architect, engineer, interior designer, landscape architect and others who may be involved from the inception of the project.

It is this harmonious creative effort which endows a structure with enduring character, be it office building or residence.

Not to be overlooked as necessary members of the teams are those who accomplish the dramatic presentation of architecture to the public. Editors must present the best work available to sophisticated potential clients, for it is within the power of this group to construct the architectural achievements of tomorrow.
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Casa Bendita

Casa Bendita— or “Blessed Home”— is a fitting name for this handsome new residence and the development in which it is located. The name was bestowed on the estate originally by its former owners, Mr. and Mrs. John S. Phipps, during the famous Mizner era of Palm Beach history. The imposing residence presented in this article replaces the original mansion, and is one of several such houses to be constructed on the oceanfront property among some of Palm Beach’s finest estates.

The developer of Casa Bendita, a successful builder, has retained as much as possible of the original magnificent park-like landscaping, including a gazebo, reflecting pools and statuary. The classic architectural style of the house reflects the charm and culture which have sym-

(continued)

• Dix Mason, A.I.D., of Richard Plumer-Miami, Atrium Interiors.
• Robert Gottfried, Inc., Contractor.
• Boynton Landscape Co., Landscape Architect.
• Black-Baker, Photography.
Casa Bendita

bolized Palm Beach for nearly three quarters of a century. Restraint in landscaping tends to emphasize the tasteful entrance of the residence which sets well back from the street. The entry court, paved with old brick, is screened from direct view of passersby with shrubs and trees. In the foyer, attention is drawn to the beautiful atrium and pool shown on the cover of this edition. Coping of the pool is of black cast stone and the interior is painted black, producing a mirror-like reflection from the water when it is calm. Screening of the atrium is supported by aluminum girders in geometric patterns resting on the two-story columns surrounding the pool. A pavilion beyond the pool features a refreshment and dining area which is convenient for pool-side entertaining. Dressing rooms and two guest rooms are also located in this area. A series of French doors running the length of the atrium provides access to the pool area from a formal garden terrace with Roman pool. The brick-paved walks and terraces in the formal gardens of Casa Bendita are designed for free movement of guests during periods of entertainment and are as tastefully designed as the house itself. Classic style in every detail characterizes the interior of Casa Bendita. From custom moldings around fourteen-foot high ceilings to blonde parquet and marble floors set with meticulous care, all construction details were carefully supervised by builder who was dedicated to provide the owner with a custom home of genuine quality. Privacy for family and guests is assured by living areas designed to be complete within themselves. Bedrooms, in addition to providing superb lighting and ventilation, have extra large baths and dressing areas. The formal dining room is unusually large and adjoins the pool area which offers nearly unlimited space for informal dining and parties. Equipped with every electrical appliance and convenience, the large kitchen assures culinary adequacy. In summary, Casa Bendita is an exquisite residence of town house proportions. It exists in a beautifully landscaped setting and is a part of one of the nation's most distinctive and desirable residential communities.
Waterway side of house features pool-patio, central activity center of the home. Barbecue area and ceramic fountain are features.
Four Winds

It is something of a challenge when one designer is asked to create something for another designer, for although their fields of industry or profession might be dissimilar, the ability to bring scale, proportion and beauty to the finished result is a talent which the creative person can relate to all things about him. The architect, therefore, felt he was given an unusual opportunity to build this Gulf Stream home for the George W. Walkers. Mr. Walker, recently retired from the automotive industry, had for years designed the appearance of several of America's better known automobiles, as well as many commercial appliances. Giving complete confidence to his architect, his few instructions and requests amounted to one conclusion: Mediocrity should be excluded. Four square pavilions, 24 x 24 ft., were chosen as the basic scheme. One to the southeast contains the master bedroom suite, with a view of the Inland Waterway in all directions. The east pavilion houses the entry, powder room and foyer. The north pavilion became the two car garage. Guest room, dining room, kitchen area, family room and maid's quarters were placed as connection elements to the four pavilions. With four West Indies roofs forming an unusual silhouette, the house gained the name of "Four Winds." The roof is designed with two pitches and poured in vermiculite. The stucco walls are relieved by cypress vertical paneling, set apart by oxidized copper vertical strips, with random cypress blocks to suggest a bamboo motif. Chesapeake Hue stone was used to emphasize the entrance pavilion as well as to form a base for the guest and master bedroom area. Green-gray slate was used as paving for the entry and foyer floors. All four pavilion ceilings follow the pyramid of the roof structures, adding emphasis to these important areas. A formal swimming pool adds beauty and utility to the water-side patio. Adjoining is a reflecting pool which is supplied by a jet of water, circulated through a wall fountain—designed by the award-winning ceramicists, Smith-Straight, Inc. The overflow to the main pool runs under a gracefully arched bridge. All major rooms have a view over this area. For informal entertaining in the patio area, a

WAHL SNYDER & ASSOCIATES • Architects

• Jack Cameron, A.I.D., Interiors
• E. G. Thernell & Son, Inc., Contractors
• Boynton Landscape Company, Landscape Architects
• Wm. Maris, Ezra Stoller Associates, Photography

Approach to Walker home shows four roof elevations which inspired name "Four Winds." Canted balcony off living room, five steps up from the level of rest of floorplan.

(continued)
Formal living room has windows on three sides with view to waterway — steps lead to patio terrace and pool.

View shows sheltered barbecue which is adjacent to landscaped patio and pool area.

Four Winds

barbecue unit, complete with dish storage space and supply drawers, was located under roof and protected from the wind. To follow the natural pattern of the Walkers' living, starting with the slate-floored foyer, a visitor's impression is that this is not an entrance to hurry through, but to stop and admire. Walls are of a rough textured, Chinese cloth, split into 12 inch vertical panels. Furnishing are a combination of accessories found by Mr. and Mrs. Walker in the Far East, and customed consoles were designed to complement these treasures. The ceiling is a hand printed brocaded silver covering. Colors in this area are celedon, charcoal with teak wood finishes, and all appointments are in antique silver. The informal living room is immediately accessible from the foyer, and, in turn, provides access to the dining room to the right, or to the patio and barbecue area to the left. Continuing forward, elevated five steps, is the formal, 20 foot square formal living room. This room commands an unbroken view of the Inland Waterway and through its elevation gains a three-dimensional panorama. The central, informal living room is in muted tones of whites, beige, with accents of yellow and shrimp. Wood finishes are pickled. This is the area where books, television, music and conversation provide
many relaxing hours for the Walkers and their friends. The adjacent, more formal living room with its stage-like elevation is frequently used at night, and a wood-burning fireplace adds to its coziness. The extreme height of the ceiling necessitated a customized lighting fixture designed by the interior decorator. Sliding glass walls on three sides are draped in glass curtains of gold and white with a West Indies design. Most fabrics in this room are Fortuny prints on cotton from Italy. The carpeting, with its pattern, was planned particularly for the square room. Yellow, golds and whites prevail. In addition to the architectural designs in the dining room, an unusual arrangement of storage for a Steuben collection was designed. The large glass top table was created to increase the feeling of size in the room, and the elongated rectangular fixture is both decorative and effective for proper lighting. Chairs are upholstered in a shrimp colored fabric, and the shaped carpet is in a combination of shrimp, white and yellow. This dining area, so located as to view the waterway to the north, was embellished by the introduction of six arches by the interior designer, and two arched openings contain the display of crystal, softly illuminated by concealed lighting. The master bedroom, 16 x 23 feet, is located at the end of the south wing, overlooking the pool through a roofed-over and screened-in porch to the west. West Indies shuttered windows pro-

(continued)
Master bedroom features two full size double beds with cane headboards. Chest and Hutch on opposite wall houses television at comfortable eye level.

View of entrance foyer with slate floor. Italian furnishings accented by oriental accessories.

Four Winds

Vide privacy from neighbors to the south. This spacious room is decorated in very pale shrimp and white with accents of soft yellow, carrying on the color scheme of the entire house in these muted tones. The beds are interesting due to the canopy treatment. In place of the usual twin beds, two full sized beds were used. Headboards are of a woven cane. A large dressing unit, with top hutch arrangement, houses the bedroom television set at proper eye-level. The furnishings here are imported pieces from Italy, combined with custom-designed furniture to reflect a tropical motif. Italian Cremo marble, Geranium White tile with vertical gold inserts, combined with Antique White formica and walnut cabinet work, set a scheme of elegance for the master bath. The spacious plunge, accented with gold fittings, becomes the feature of the room. The Walkers report that living at Four Winds has proved pleasure beyond expectations. The flexibility provided for either formal or informal entertaining has proven to be most practical, but what they enjoy most in their new setting is its adaptability to just every-day living and relaxation. Even though the house is completely air-conditioned, the Walkers rarely use these mechanical means of heating and cooling for comfort, trusting rather to the sun control and proper exposure provided.
Arches accommodate drapery and house lighted display of Steuben glass collection of the Walkers.

From entrance, view across family sitting room to raised formal living room beyond. Terrace left.
Paving relates pool to house interior and along with minimum landscaping reduces maintenance of unscreened pool.

Extreme overhang, a device becoming more popular in South Florida, protects window wall from sun's heat and glare.
Waterway House

DAVERMAN & ASSOCIATES • Architects
Robert J. Boorema, Associate

- M. R. Harrison Construction Corp., Contractor
- Mario, Ezra Stoller Associates, Photography

This handsome residence in Coral Gables is a result of close cooperation between architect and client from site selection to completed landscape and interiors. The home is a physical expression of the friendly, refined way of life which this family enjoys. Located on a South Florida waterway leading to Biscayne Bay and the Atlantic Ocean, the property was selected because of the natural beauty of its trees and existing rock walls. The architect, who assisted in its selection, also approved of its orientation with respect to prevailing breezes, desirable view and elevation above the waterway. Due to limited street frontage and the unique shape of the property, one objective was to provide "zoned" areas for the family's activities. The sleeping wing was to enjoy privacy and yet relate to the family breakfast and indoor recreational areas. The recreational areas were to relate to outdoor recreation spaces and enjoy a prominent position for view of the grounds and waterway. Although family activities were of primary concern in the design, entertaining was to be planned for small groups of people. The main entry was to lead directly to the formal living and dining areas. At the same time it was to afford the visitor a grand view of the site and waterway while still providing privacy for the outdoor recreational areas. Outdoor areas were to include a swimming pool, separate cabana facilities for men and women, a family barbecue, boat lockers, and a formal garden area. The waterway seawall was to provide berthing facilities for boats. The residence was designed for a family including five children, a grandmother and three servants. The servants were to have their own convenient entry to their quarters which were to be directly related to the service areas. Municipal zoning ordinances required the use of gabled roofs of Mediterranean.

(continued)
Waterway House

Raneean type architecture while the owners desired a contemporary feeling in the residence. The photographs indicate the superb degree of success with which these requirements were incorporated in the design of the residence. A well landscaped garden court assures privacy for the family’s sleeping areas as well as intimacy in the breakfast area. Entry and family rooms were placed in areas which give prominent views as well as allowing for proper function with related activities. Various floor levels and ceiling heights together with rich materials and textures produce an atmosphere of warmth and casual friendliness. Of particular note is the massive fireplace which serves both the living room and family room areas. Selection of materials for the fireplace reflects the same consideration as that given the choice of materials for ceilings and millwork throughout the house. In this case, redwood, larch and maple were

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The living room takes full advantage of South Florida view framed by rough stone wall and massive wood ceiling.

Entrance hall overlooks rolling lawn, terrace and pool.
Waterway House

chosen because of their durability and beauty. The client's appreciation of architectural detail is also reflected in exterior treatment of millwork, the use of rough chipped marble in window areas, use of rich colored brick, and the deep gray-green roof tile. Colors throughout the residence are basically "earthy" with contrast being achieved primarily through the use of texture. General landscaping and that of private garden court enhances this concept.
The living room, a study in architectural contrasts, features fireplace which also serves family room.

Well designed kitchen features ceiling height, off-the-floor cabinets of Kola teak and champagne plastic with aluminum trim.
Octagonal scheme of interlocking geometric forms is evident in approach to David Lake Home in Ft. Lauderdale.
A HOME which is functional in that it provides solutions for all of the desires and requirements of a large family, and which is architecturally attractive is always a rewarding achievement of both architect and client. Alfred Browning Parker is an architect well known for his creative solutions to the specific problems and requests of the client, and the David C. Lake's home in Ft. Lauderdale is no exception. Basic reasoning in the interesting layout of rooms is evaluated by the Lake's original statement of requirements for their new home, located on a manmade island directly on the Intercoastal Waterway. Their family consisted of three boys, ages 4, 5 and 19, and one girl, age 2. Their plan was for a living room, not too large but more in order of the old-fashioned parlor idea, plus a larger multi-purpose room. A large kitchen was to combine a butler's pantry, and a dining area within the kitchen. The laundry was desired as a direct adjunct of the kitchen, and close by this general service area the maid's room and bath, along with a shelter for two cars and a storage for miscellaneous items. The bedrooms consisted of a master bedroom to be downstairs away from the children's rooms requested on a second floor. The bedroom for the older boy was suggested as a separate unit a la cabana, so that it could double as a guest room and a cabana room during the boy's absence at college. The two smaller boys' bedroom and playroom could be combined on the

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Pool has spacious terrace, with partially covered area next to house on cantilevered terrace for swimming and sunbathing. Intercostal waterway is on two sides of Lake home.

View of waterway from bar area of informal family living room, looking across the swimming pool.

Octagonal Design

second floor, however, the girl's bedroom should have a separate bath and be of a size to permit a nurse or future guest to sleep. The pool was to be unscreened and combined with a fairly large terrace for sunbathing. A powder room was suggested but not considered mandatory, as the cabana bathroom could serve for this purpose. The master bedroom could be combined with a dressing room to create a sizeable area in which a lot of storage and a sunken tub were considered essential. Wood as a building material was selected by the Lakes for its warmth, and, as in the case of Tidewater Red Cypress, its durability and low maintenance in the salt atmosphere. Throughout the house low maintenance materials were selected, such as terrazzo for the floors, and a ceramic tile roof which will never require painting and which is generally cleaned by the rains. The architect developed an octagonal scheme by locking and interlocking this geometric form to create the spaces required. Because of the site—a point of the Island open on two sides to the water—he created a view of the water from every room, except the laundry and bathrooms. Mr. Parker considers the
Dining table and custom tufted carpet follows the geometric shape of dining area, which adjoins the large family recreation and living area.
Master bath of wood and travertine marble functions as dressing room for master bedroom. Clothes storage is behind louvered wood doors.

Part of informal large family living area, showing television and high fidelity music equipment.

Octagonal Design

Lakes ideal clients, in that they were receptive to new ideas, and placed full confidence in their architect, Charles Deuschle, the general contractor, demonstrated his feeling for fine craftsmanship and his understanding of the design concept. One of the craftsmen on the job, Milton Stevenson, received an award from the Fort Lauderdale Architects and Builders for his exceptional work on the job. The interior designer incorporated a number of furnishings the Lakes had used in their former, more formal home, but added tropical fabrics and furniture throughout to completely change the tone of the new residence. Interior walls of the Tidewater Red Cypress were hand-rubbed with a blue-gray Cabot stain. Terrace and house floors of terrazzo are in shades of beige and brown. The informal family living area is called the Bahia Room, and a bright linen print of orange, rust, aqua and white lines the Far East wicker furniture. Bright Thaiok silk covers rattan stools. Carpet used is a custom design in wool of light blue. Dining room draperies
are of a blue and green check novelty weave, and the custom table follows the line of the octagonal room. Another vivid linen print of blue-green, orchid, green and gold covers the dining chairs. Carpet here follows the outline of the table, and is custom woven of white, blue and green wool yarns. Formal living room adjoining the master bedroom uses whites, ivory and gold tones. The sofa is in ivory satin with a gold stripe design. One lounge chair is in a practical white simulated-leather vinyl fabric. Books and writing table in this room add living space to the bedroom wing. The colors in the bedroom are gold-green and cerise. A custom storage unit follows the angular shaped wall and acts also as the bed headboard. A citron silk bedspread is trimmed in cerise silk. The handsome bath adjoining has travertine marble flooring. Double doors opening into the bedroom are mirrored for use when this room functions as a dressing room. Wooden louvered shutter doors conceal commodious storage all around this room. The travertine marble tub is sunken.

Kitchen provides commodious storage cabinets and butler's pantry. Storage room and laundry room in this wing, Center island counter adds to work area in attractive kitchen of Lake home. Dining area visible beyond is frequently used part of this large kitchen.
Home in quiet elegance of French Classic design is situated on terraced bluff overlooking beautiful Lake Worth.

Lykesland

ELIOT C. FLETCHER • Architect
AMES BENNETT • Associate Architect

* W., Lee Ward, A.I.D., and Dorothy E. Ward, A.I.D., of Paul T. Ward, Inc., Interiors
* Robert W. Gottfried, Inc., Contractor
* Boynton Landscape Company, Landscape Architects
* Ken Hedrich, Hedrich-Blessing, Photography
The look of timelessness in this residence belies the fact that it was conceived in a sudden inspiration, purchased in days, plans ready for the builder in several weeks, construction completed in five months! Yet there is beautiful detailing and craftsmanship throughout, tribute to all concerned. Called "Lykesland" it is the Palm Beach home of the H. Tyson Lykes, formerly of Tampa. On a high bluff overlooking Lake Worth is a lovely vista for lovers of the water; prime hobbies of the Lykes are yachting and fishing. A one-story plan in stylized French design is contemporary in the manner in which all major rooms may be thrown together for unusual spaciousness. Fourteen foot ceilings add to the limitless look of the interiors, furnished in elegant country style. The blue black natural slate Mansard roof lends pleasing contrast to the brilliance of sun and sky. Dormer windows, finials on the parapet, latticed shutters and panels give Continental overtones. Entrance doorway, flanked with Ionic pilasters, adopts other detailing from a specific doorway in Provence. It was executed in teak wood by shipbuilders, since shipping is a business enterprise of the Lykes family.

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The building is of masonry and concrete construction with stucco finish. Steel beams and columns were used to span the terrace room. The foyer and living room are floored with slabs of white marble, the terrace room in harlequin black and white terrazzo, and all other areas in wood parquet, bleached to light finish. Master bedroom, terrace room, living room and dining room may all be thrown en suite or isolated by means of sliding glass and lattice paneled doors. The terrace room walls and cornice are of painted brick. This informal area with the adjacent butler’s pantry and kitchen, is divided into three separate groupings of furnishings which serve much of the daily living requirements. A breakfast grouping of wrought iron furniture on one side is balanced on the opposite wall with a lounging or reading area, also furnished in wrought iron. The central core of the room has a generous arrangement of comfortable upholstered furniture for entertaining guests, and well defined traffic flow around these three sections lead to the dining room for evening dining; to the Master Bedroom on opposite side of the Terrace Room. Color of the house exterior is light puttied white, lattice trim a greyed steel blue. Given free rein to plan the flow and arrangement of areas within, Mrs. Lykes had but one reservation placed on her—a room, bydam, which would be totally and completely her husband’s. Result: a handsome teak panelled den-living area with designed spaces for hunting and fishing apparatus, trophies and other memoriabilia collected since college days. Blueprints refer to it as the Bydam Room! One more area bears Mr. Lykes’ tastes, however: the entrance foyer was decorated around a Spanish painting on velvet of The Bullfighter. Formal living room drew its color scheme from the portrait of its mistress, shown in an emerald green ball gown. Lime color shiki silk on the walls, and rich tones of French and Contemporary furnishings are vivacious against white marble flooring. Antique chairs and chest on the portrait wall were brought from England some years ago on the “Dr. Lykes,” first cargo ship and flagship of the Lykes Steamship Company. The dining room complements a collection of Cranberry glass, and a unique Baccarat crystal chandelier over the table is in a freeform
Unusual chandelier of heavy crystal and gilt mermaids a feature in dining area.

English chest beneath the portrait which keys decor.

View looking outward from dining area into terrace room. Area is divided into three groupings for easy informality.
Lykesland

design of waves and gilt mermaids. Between these areas is the informal terrace room where brick and lattice work create a cool outdoor atmosphere. Latticed doors hide an indoor stainless steel barbecue grill and spit. In the bedroom wing are guestroom, master suite and den, all with bleached wood parquet flooring. Marble flooring is used again in the spacious master bath, where gold accessories brighten the marble tub. Straight line detailing on His side of the bath dressing area contrasts with curved French country design on Her lavatory. Trim here and throughout the house is derived from the sloping Mansard roof line, ribbon and reed mouldings, and the pineapple — traditional symbol of hospitality. Here and there is seen the familiar Fleur-di-Lis, and its use as a decal on glass doors leading to a pool-terrace is often subject of amusement: several decals are placed at eye-level for adults, but one decal is at eye-level for trophy-winning, wire-haired dachshund, "Gretchen." This area opens onto a terrace with balustrades and finials which overlooks the vast scope of Lake Worth. Because of topography of the site, a distant balustrade was planned to retain the fill. It now forms a lovely railing above the Lake Trail. Again, because of the slope, the pool was built above coral rock with almost no excavation; warmed by western sun, swimming can be a year-round pleasure.

A single guest room between living room and Bydham room is cheery in soft blues and yellow tones. Limed parquet flooring is a note of interest.
Efficient and cheerful, this kitchen is complemented by a long storage pantry adjacent.
In the kitchen of Charles H. Baker Jr., former food and wine editor of "Town and Country" magazine; President, the Wine and Food Society, Miami chapter; noted author of "The Gentleman's Companion," and other best-selling cookbooks.

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

"The biggest kick in cooking comes when you can turn out a special recipe that gets everybody asking for more. That's why I like to use a gas range. You can control the cooking because gas is easy to regulate to any temperature. When you cook with gas, you just can't miss!"

Gas — the choice of most experts — is also the quick, modern, cool way to cook. Incidentally, Mr. Baker is one of our customers.

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Shadows from the courtyard oak tree play interestingly in late day sun against front of Shelton home and on gravelled courtyard where planting is formal.

Southern Charm

GAMBLE, POWNALL & GILROY • Architects

• Thomas N. Shelton, A.I.D. of Rhoden Shelton, Interiors
• W. C. Toney, Contractor
• Frederic B. Stresau, Landscape Architect
• Wm. Maris, Ezra Stoller Associates, Photography
Arched entranceway combines two guest room suites and affords privacy for inner courtyard and front entrance.

Many of the elements of the Southern Great House have been incorporated into the Thomas Shelton home, located on a Lauderdale waterway, modified to fit today's Florida living. For large scale entertaining and their active family life, the Sheltons have borrowed from a number of design motifs found throughout the south where the adults of the family were born and reared. The drive-in entrance is reminiscent of the oft-seen gatehouse, or coach house of yesterday's homes, but its use here is actually two separate guest wings to accommodate visits of children home from college and visiting family members. In this way, privacy is afforded family at home with only two bedrooms on the second floor in the main house. The graveled circular courtyard is flanked on two sides by covered walkways from the guest areas to the main house, where vine-covered, old brick arches lend charm. Arches on the waterway side are smaller in scale than on the other side, which provide entrance into the three-car covered storage. Other readily identified elements are the coin blocks on all corners of the house and entrance buildings, the extensive use of wrought iron trim, massive coach lanterns, and, of course, the traditional use of shutter trim. Color of the home is a greyed-pink, drawn from the old brick used in the entrance arches. Wrought iron trim is white, as are shutters and coins. A center hall divides the downstairs living areas passing from the front to a rear exit doorway. The free-hanging stairwell has specially designed wrought iron bannister railings for an important decorative feature.

(continued)
Southern Charm

The Sheltons are well-known interior designers in Fort Lauderdale, and the plan of color, textures and furniture groupings is testimonial to this fact. To the right of the central hallway is a spectacularly scaled living room. By use of color and furniture arrangement, this room is divided into five areas. Coppers, beiges and olive greens meld together for unity. A grand piano, used as well as viewed, dominates the entrance to the great room, and the use of a different color carpeting on the one step elevation as you enter here also breaks the visual length. Walnut paneling with custom designed cabinets and fireplace, breaks the long wall expanse and permits a pleasant conversational place with the fireplace as its focal point. A family portrait gives a note of tradition to this comfortable center grouping. Beyond, a game table is permanently set up for games. In a shaped window architectural detail at the far end, Austrian shades of bright colors relieve the use of floor-to-ceiling draperies covering the many doors and windows in this room. Oil paintings from their collection are excellently placed on wall areas. To the left of the

Four seasons figures stand in front of vine covered wrought iron trelliswork on rear patio.

On car storage side of courtyard looking toward sheltered walkway leading from one of the guest rooms to side entrance of main house.
entrance hall a family dining room is furnished in French inspired furniture, with carpeting and fabrics in tones of blues and greens. Copper again is the tie-in color accent, partly in two large paintings displayed here. A pleasant family-room den adjoins both the dining room and wood panelled kitchen, where an old brick wall contains a hearth for winter log burning. Blue and red plaid linen is the principal fabric, complementing the dark slate flooring. An informal game or dining grouping is used for breakfast and luncheon meals, with assist from the shuttered pass-through to the kitchen. Kitchen is executed in dark walnut, white formica and stainless steel appliances. An awninged patio area opens from the den, decorated with white metal furniture for outdoor dining and lounging. From this patio, the Sheltons view their dock and cruiser close by. Planting around the house is kept simple and slightly formal. Upstairs (continued)
Southern Charm

the master bedroom contains a living area, dressing room and awning covered porch. Light yellows and white, with soft color accents of coral, carry the color palette from the downstairs hall and living room as a pastel of those stronger hues. Complete with fireplace, this space offers a retreat to the Sheltons when young people take over the downstairs for their entertaining. A boy’s room is the other bedroom on the second floor, with provisions for study, television and pursuit of the younger son’s numerous hobbies. Strong blues and greens are repeated here for the den and dining areas below. Sturdy Spanish Clavos spreads are decorative and use-proof. Carpeting switches from wool to cotton in this room. Furnishings throughout the home are a blending of contemporary French, with Early American accents. Even though Mrs. Shelton’s husband is in the business of designing interiors of homes and offices, like many other women given the opportunity of a new home, she went to her architect with photographs clipped from magazines. What interested her most were large-scale,
Flooring in kitchen is wood, blending with walnut cabinets.

spacious rooms, and these she found mostly in pictures of California and western houses. Massive, contemporary furniture went best in these rooms. The Sheltons both grew up in the south, and the exterior of the house gives them this flavor. Overall, it is termed "traditional," and on an architectural tour of homes in Fort Lauderdale, the Shelton home was given an award under this category. Situated on a dead-end street, on a point of land which gives them water on three sides, the house appears well-suited to its environment and its owners. It bespeaks their tastes; it complements their heritage; it is a frequent showcase for the talents of their business enterprise. Asked which, if any one designer on his staff guided the design work on the house as it progressed, Tom Shelton replied with his customary candor, "Oh no, just anyone who had a minute to spare. And we're always on the run. It isn't finished yet, but we'll get there someday! It's just a matter of time."

Master bedroom offers comfortable lounging spaces including white awning covered private balcony.

Blue, white and green is color coordination in dining room. Original paintings grace walls.
Until one enters front courtyard at this point, house is screened from roadway through landscaping along winding drive.
For many there is no waterfront property like a winding river. On the Indian River in the coastal section of the Florida citrus country, the Ryburns discovered their dream building site in a newly developed section of Vero Beach. And while at home their wish was never to be without the peaceful view of the gently moving water edged with lush native foliage. Result: a long, narrow house in which every room has its vista. The long, sprawling residence is approached by a winding road, attractively landscaped, opening into the circular courtyard. All parts of the house are shielded from the road's view by design of planting, which directs interest to the front entrance. Here white painted aluminum grill and glass doors open into an air-conditioned, tropically landscaped, octagonal atrium, with electrically operated rolling plastic roof for use in inclement weather. Stopping for a mo-

(continued)

Overlooking kidney shaped pool, river side of house has long covered loggia.

Formal outdoor area opens from living room, extends area for entertaining.

Doorway spectacular at night with tropically planted atrium visible beyond.

KESSLER & POWELL • Architects

Robert K. Turner, Jr., A.I.D., of Johnson and Turner, Palm Beach, Interiors
Boynton Landscape Company, Landscape Architects
Black-Baker, Photography
Island House

ment at this point, one finds he is in the center of the house, with living room, library, and dining doors opening from all three far sides of the atrium. On the right is the hall leading to the breakfast and kitchen area, and to the left, the hall leads to guest room and master bedroom wing. The living room has an expanse of sliding doors on two walls, both opening to the loggia, with patio and grassed areas beyond. The living room, too inviting not to be used, has Alabama limestone flooring, wood tray ceiling and mantel stained in a pleasing blue tone. A blending of new furnishings with antiques from family heritage are grouped on and around sculptured soft blue carpet. Facing sofas are in quilted English chintz, with matching chintz for door draperies. The fireplace wall was designed to feature a very old clock and antique pewter. Dining room adjacent has blue-gold grasscloth wallcovering, and here the decorating subtly switches to French furniture. A single large painting, and a mirror distressed by natural means, accessorize this room. On the opposite side of the living room is a wood panelled library, also with doors opening to the patio and river view. A turn to the left from the library brings you to the bedroom wing, comprised of a large master suite with secluded screened porch and garden. Furnishings here are again French in design, with fabrics in soft blues and whites accented with bright pink. Bay windows permit a full scale sofa on one side of the room, and an attractive desk grouping on the opposite wall. Two lounge chairs face the large French headboard where twin beds are covered in blue chintz pattern.

Tray ceiling and fireplace are stained pleasant blue, reflecting color from carved carpet. Flooring is Alabama limestone.

(continued)
View of formal patio off living area looking toward river. Furniture is weather-proof cast aluminum with vinyl covered cushions for easy maintenance.

Panelled den for reading, writing and television is between living and bedroom areas, with screened doorway to atrium.
Covered outdoor barbeque area can be closed in inclement weather with sliding glass panels.

Adjacent private porch and garden extends from Master Bedroom suite.

Island House

matching window and door draperies. The porch is decorative and comfortable with white slipcovered rattan furniture. Commo­dious dressing rooms and bath include a small service pantry for the Ryburns' use when children and grandchildren visit and are given full use of the kitchen and oppo­site guest wing. Accommodations here in­clude a guest room and a room which doubles as a pool cabana, where an in­genious upper and lower pullman bunk arrangement sleeps four children. These bunks draw up to the walls on two sides of the room and are covered by green tex­turned draperies when not in use. Additio­nal guest facilities include a bedroom and powder room in the master bedroom suite, situated adjacent to the atrium. Pride and joy of the house is its kitchen with sitting area and adjacent outdoor barbeque room.

Adjacent private porch and garden extends from Master Bedroom suite.
Though a part of the long loggia, this becomes a room in occasional winter chill by pulling sliding glass panels together. Redwood furniture of chunky bamboo design motif is decorator-keyed to the colorful green and melon kitchen. A kitchen designer worked with the architects to bring function and beauty here and to incorporate Mrs. Ryburn's numerous requirements for cooking, entertaining and storage spaces. Pass-through to the outdoors has a copper covered counter; outside grill hood and lighting fixtures are also made of copper. Covered walkways and open terraces are endless around this house, as though one might move with the sun as it crosses the sky, watching its play on the river water. Largest of these areas is off the living room, furnished in formal wrought aluminum, while more informal patio furniture surrounds the kidney shaped pool. The swimming pool and its terrace provide the activity section of the house. The east terrace provides a quiet area commanding a magnificent view in all directions, where early morning and late evening hours are a delightful experience in Florida living.

Illuminated ceiling adds design interest. Counter workspace doubles as breakfast bar.

Kitchen continues angular design of adjacent atrium. Stainless wall above range, and copper counter, accent stained green cabinets.
A sweeping Chattahoochee gravel drive leads to sheltered entry and garage. Handsome tree is native seagrape.

Flowing Space
WAHL SNYDER & ASSOCIATES • Architects
A DREAMHOUSE, typical of what the imagination might conjure for a tropical paradise, is the new home of Mr. Achille C. Colpaert of Bal Harbour, Florida. First impression of the house is one of continuous gables which protect the entry and flow into the interior. Supported by massive concrete beams, resting on ornamental steel columns and solid native stone walls, the wide expanse of roof offers both a sense of stability and security. Facias of the gables are surfaced with oxidized copper and overlaid with sculptured wood elements which have been stained and rubbed to a natural finish. Mr. Colpaert's Bal Harbour residence was designed primarily for his use during the winter months since his summers are spent in South Bend, Ind., where he has another fine home designed by Alden B. Dow. Long a devotee of quality architecture, Mr. Colpaert's objective was to capture the casual, friendly atmosphere of the tropics in a home containing all of the modern conveniences and esthetic nuances of the good life. That his goal was achieved is clearly evident in the accompanying photographs.

(continued)

Entry gable facia is enhanced by the application of sculptured wood plaques over oxidized copper.

Wide overhangs and pierced Venezuelan clay tile walls shelter the entry patio. Continuous roof ventilator follows facia.
Flowing Space

chosen to emphasize focal points at entry drive and in front patio area. With a little observation and analysis it becomes apparent that all planting material was especially well selected and placed. One will note that this is a “green” landscape design, a design which utilizes evergreen material. This style is particularly effective in the tropics where an architectural, relatively permanent effect is desired, since it obviates the necessity of catering to the requirements of various types of plants in order for them to bloom. Outlining the planting areas in the entry and forward gardens, are 21 inch Keystone-finished, square pavers repeating the light beige tones of the walls. The natural wood tones of the trellises, facia and fencing are slightly darker than the wall color and in a weathered finish. Living and dining areas are spacious and command views of the garden and entry patio from several angles. One wall of this area is paneled in cypress of beige tone and re-
verse butten design. Carpet and upholstery in the living room are shades of beige and terracotta, with accent colors in yellow and apple green. Several accent pieces in the room are of Eastern origin. It is especially noteworthy that the use of draperies was not necessary for sun control in the living area, as proper orientation, combined with wide overhangs and skillful planting, adequately protects this area. Privacy is gained by property line planting. The raised, paneled cypress entrance door, finished in a rubbed beige tone, adds a note of richness and stability to the atrium. The native coral walls, extending from the outside to this area, provide the continuity that is so desirable. Other interesting woods are found in the Colpaert residence: natural Bura teak was used for the library paneling; the kitchen cabinets are of fruitwood; and bathroom cabinets are of walnut and walnut trim. Travertine marble is used generously in the guest bathroom, covering both floor and walls. Walnut paneling in the lavatory cabinet area combines with the travertine to effect a note of sophistication. The custom designed luminous ceiling, in achieving a “sky” light, most effectively brings out the beauty of the walnut and travertine. The master bath, carried out in a lighter mood, is tiled with gardenia white, vertically cut tiles. The dressing counter is faced with antique white formica, edged with natural walnut and stopped with a slab of Italian Cremo marble. Three sides of the room are mirrored, adding utility to the area, as well as increasing its apparent size. Mr. Colpaert is now thoroughly convinced that living in Florida is a wonderful experience, especially in a home designed in harmony with his great love—Nature.
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For instance, the handsome dining room above elaborates upon the architectural theme of the house while reflecting the cool colors of plantings and waterways beyond the terrace. Casual and colorful, the room is an invitation to relaxation and enjoyment.

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(For complete story on this building, see editorial section)

Photograph by BLACK-BAKER
Graciousness in interior decor is a compliment to all who have the opportunity to enjoy it. An analysis of the above interior will reveal the careful coordination of elements so necessary to the creation of its delicate, refined character. The quiet elegance achieved here is as timeless as good taste itself.

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MEMBER FEDERAL RESERVE SYSTEM FEDERAL DEPOSIT INSURANCE CORPORATION
The site plan was one of the major considerations of the building committee and the architect of the American National Bank and Trust Company of Fort Lauderdale. Location was carefully considered. Aware of the importance of thorough study of a site, and with advice from traffic consultants of the City and State traffic authorities, the building provides not only a beautiful setting for the architecture, but has ease of access to parking, access to drive-up windows plus adequate waiting areas for drive-up lanes. Plan of the main banking area on the ground floor was designed for customer access from three sides, directly to parking areas. Plan layout of the upper floors was designed to provide a ground floor free of supporting columns in the main banking area and teller space. From each entrance the vista through the entire banking area is to landscaped areas. The banking quarters are located on the lower three floors, with the main banking (continued)
Look of simplicity of Fort Lauderdale bank building a goal achieved with careful planning. Growth plan will accommodate future floors.

Colors and textures are vivid and warm in main banking area of American National Bank's new building. Cable divider rests on marble slab in officer's area.
area, cash vault and installment loan department on the ground floor. The second floor contains the safe deposit area, safe deposit vault, board room and bookkeeping department. The third floor houses the trust department and trust vault, with approximately one-third of this floor set aside for future expansion of the trust department.

The upper three floors are rental spaces, now occupied by leading legal, medical and financial firms. The structure is designed to add four additional floors for future expansion of banking and rental facilities. Goal in the design of the building was conservative, simple statement of the building's purpose, and to achieve this goal, the architect proposed use of complementary materials, old and new, assembled with an exceptional sense of proportion. The design, constructed with steel, aluminum, glass, granite and cement, has resulted in a building that is understood by the beholder.

Simplicity of structure and good proportion are accepted and understood by all men, and this procedure, being the most difficult, is the least often attained. The banking area is opened to the streets with aluminum and glass panels of a module and dimension conformant to the curtain wall on the upper office floors. Enclosed areas of the ground floor are faced with granite which is continued through to the interior wall surface of the main entrance lobby. The open design of the main banking area provides an excellent showcase to the public of the bank's facilities. The variety of materials used for interior surfaces has been kept to a minimum, using granite, marble and walnut, to complement and continue the character of the building's exterior design throughout. Entering American National's L-shaped spacious lobby, one's first impression is that of the natural, pleasant lighting provided by the window walls on three sides. A broad overhang eliminates glare, and soft, white draperies are left undrawn. These are a hand-woven designed fabric whose subtle pattern shows no seams, fashioned by weaver Ellen Siegel. Colors selected by the interior design firm are traditional red, white and blue, conforming to the client's name—yet used in such a way one is not readily aware of the sharp palette. Carpeting is grey and white wool tweed. A traditional note to the modern furnishings is seen in tufted, white
leather settees, and round backed customer's chairs in the officer's section. Everywhere there is a mixture of warm and cold materials, bright and soft. Fluted solid walnut counter fronts soften the back wall of blue granite, which is battened with concave strips of walnut. Modules of the counters relate in scale to those of the building. Teller's information is engraved on stainless steel plates. Counters are desk-like in design, and a walnut-faced overhang conceals soft lighting and adds a sense of private office spaces to these units. Extensive researching of customers' needs and problems led to an innovation in check desks. Circular, pedestal base check counters were designed to serve the banking procedures. Waste-slots are built-in, as are custom peripheral slots for all necessary forms. A revolving stainless steel lazy susan holds small adding machines to permit accurate personal bookkeeping. These counters have a

(continued)
Third floor lobby of handsome trust department features a departure in furnishings with circle of lounge chairs for visitors.

Contemporary Bank

floating appearance and do actually take up less room than most. Officers' section of the lobby has a screen divider to separate it from the main banking area, which functions for semi-privacy, yet is not a barrier and permits officers to see everything taking place in the entire room. Stretch cable with spring tension is suspended from the ceiling to a low, marble slab, responding to the building's normal movement. Stainless rods are placed on this cable, in rhythmic pattern, forming a pleasant design. On the second floor, along with the safety deposit offices, is the unique board room, different in that no board table is used. Instead officers and members of the board are seated in black vinyl upholstered swivel chairs facing a large table desk where presiding members face the assembly. Two chairs here are upholstered in a textured, beige fabric. Bright blue carpeting and rosewood paneling combine to create a handsome and functional room. Sliding panels in the rosewood reveal a cork section or a chalk board as needed.

Offices are kept simple and functional and are decorated with small variations in color and artwork.
Comfortable swivel chairs in board room provide relaxing atmosphere for officers and board members of American National Bank & Trust Company.

Two tables for eight, plus long banquette, give maximum seating in employee’s lounge. Sound is deadened by means of acoustics and fabric.
Civic Auditorium
KEMP, BUNCH & JACKSON • Architects

- Ben Jones, Inc., Interior Designer Consultant
- Van Wagenen and Van Wagenen, Mechanical and Electrical Consultants
- The Auchter Company, General Contractor
- Roy C. Craven, Jr., Sand Sculpture Designer and Builder
- T. M. Baumgardner, Landscape Architect
- Alexandre Georges, Photography
- Hedrich-Blessing, Photography

Jacksonville, Florida, is like other progressive cities throughout America and the rest of the world, who are planning and building toward future growth, prosperity and cultural enrichment of their community. Jacksonville’s five million dollar auditorium, an excellent example of one of several new structures gracing the city’s skyline. This striking building was designed by the architectural firm of Kemp, Bunch & Jackson of Jacksonville, and serves as a focus of culture for the entire community. The principal units of this structure are comprised of a three thousand two hundred seat auditorium, with a smaller six hundred seat theatre. In addition, there is an area of twenty thousand square feet exhibition space. All of this is under one roof. The auditorium’s site was carefully selected by its planners, and occupies an attractive five and one half acre tract overlooking the wide St. Johns River. It is conveniently within “walking distance” of downtown Jacksonville, and readily accessible to the rest of the community by freeways and bridges. In common with most forward looking designs, this beautiful and well proportioned structure reflects both vision and imagination of its creators in the use and execution of building materials. The build-

(continued)
simplicity is keynote of this graceful glass front. Wide windows offer a spectacular view of beautiful St. Johns River.
Attractive landscaping enhances the main entrance. Auditorium is an attractive addition to the skyline of Jacksonville.

Beautiful sand sculpture is unique in Florida construction. It depicts past, present and future of Jacksonville.

Civic Auditorium measures approximately five hundred twenty feet in length and has a width which varies between one hundred fifty and two hundred fifty feet. It is more than one hundred feet high at its point of greatest elevation, or equal in height to a ten story building. Principal entrance for the public is from the Water Street side, while entrance to the smaller auditorium is direct from South Hogan Street. A dramatic canopy shelters the main entrance, and the plaza complementing the entrance is landscaped in a most attractive and inviting manner. Efficient egress is achieved by a covered vehicular loading area on the south at Coast Line Avenue, an attractive new thoroughfare which parallels the bank of the St. Johns River at this point. The large auditorium opens directly off the Main Lobby and opposite thereto is the entrance to the spacious Exhibition Hall. These facilities are so designed that they may be used, one in conjunction with the other, however, the Exhibition Hall does have a separate outside entrance on Water Street, in order that it may function independently.

The Exhibition Hall was planned in minute detail in order to insure maximum flexibility of use. It has, in addition to a foyer with complete ticket facilities, offices, a service kitchen, and a truck entrance with loading space and storage rooms. There are also provisions for portable exhibitions and seating accommodations up to eighteen hundred persons for banquets and conventions. Also accessible from the Main Lobby is a one block long Promenade which commands a spectacular view of the St. Johns River. The Promenade space can also be used as a Lounge Area or temporarily subdivided to furnish extra meeting rooms. The Smaller Auditorium with a seating capacity of approximately six hundred is located at the east end of the building of the Main Floor. This room has a separate lobby.
Main Auditorium seats three thousand two hundred people. There is a smaller theatre seating approximately six hundred.

Mezzanine overlooks line of teakwood doors which serve as entrance to Main Exhibition Hall.

lounge and stage. The balcony of the Main Auditorium provides seating for twelve hundred people. The Mezzanine Floor includes a promenade and numerous meeting rooms with facilities ranging from forty to one hundred fifty people each. The Auditorium is the first public building in Florida to use sand sculpture as an integral part of the design, according to the architects Kemp, Bunch & Jackson, Architects. The forty two hundred pound sculpture, created by artist Roy C. Craven, Jr., is set into the wall of the Main Lobby above a series of teakwood doors which lead into the adjoining Exhibition Hall. The large mural which measures seventeen feet high and thirty-three feet wide has a sand beige background, highlighted by gold, green and blue tiles, which cause shadows and reflections. The three dimensional mural depicts Jacksonville's past, present and future.
The circular form of the new building housing the American Federal Savings and Loan Association of Orlando Florida, was not an arbitrary choice of its architect, but a natural development in the steps of problem and solution. The Association's building committee approached its task with a desire for a unique architectural statement which would be based on both beauty and function. Early in the many necessary meetings with their selected designer, it was decided the building should be a contemporary design. The site was both challenging and demanding. Located between the main arteries handling traffic north and south within the city, it is bordered on the south by one of the few downtown exits from the expressway, with future parking scheduled to the north. The open areas, with traffic on all four sides, demanded a building visually attractive from every degree of the compass. Located within a block of three large structures in the downtown area, this smaller building would need to speak forcefully for its proper recognition. The west elevation has its monumental entrance to accompany the address, while the east elevation serves the present parking facilities —thus a building with four prime elevations with entrances on opposite sides. When the head teller submitted her suggested design to give privacy to the individual customer at the tellers' stations, it was a sketch of a semi-circular form, con-

Entrance side of American Federal Savings and Loan Association, parking area and entrance on opposite side.

Savings and Loan

ROBERT B. MURPHY • Architect

• Forn Currie, A.I.D., I.D.I., of Richard Planter
  Business Interiors, Interiors
• Jack Jennings, Contractor
• Black-Baker, Photography

Decorative sun screen placed over dark glass walls of curved building, protects interior area.
The "Americana" theme expressed in red, white and blue throughout the building is particularly effective in the office of the president.
Decorative note on balcony parapet are the brilliant ceramic seals of original thirteen states by designer Jim McLaughlin.

White draperies throughout building have hand-screened print of "Liberty" in blue coloring.

Savings and Loan

...ected directly to the accounting area. This was the start of the circular plan. As circulation and intercommunication studies developed, it was discovered that the use of pneumatic tube, closed circuit television, and remote electronic accounting machines, in addition to the customary intercom phones, would "free" the room relationships and allow them to be free standing with no physical connection to each other. The ground floor level, as is generally done, accommodates the tellers' counter and executive offices—the portion of the organization most directly connected with the public. The Executive Vice President expressed a desire for visual control of the entire Lobby area by the Executive staff, head teller and the switch board operator. With the above conclusions determined, the head teller was placed at the center of the plan, her assistants at equal points of the
compass, the executive offices and reception areas around the rim, the accounting inter-connected mechanically and close by for ease of contact. This striking architectural concept offered an interesting design opportunity to the interior designer. With exterior walls mainly of glass, one of the problems was to introduce the proper amount and balance of color to create an interesting, stimulating environment. It was resolved with contemporary furnishings in a theme of Americana. Red, white and blue colors were principally used. The round floor plan of the building necessitated special designs for some furniture. Custom carpeting is Seminole red. White draperies have a blue print of “Liberty” near the bottom. Second floor offices are divided by planters with ceiling height grillwork. Columns are surfaced with beige travertine, textured vinyl wallcovering. Of special interest are seals of the original 13 states on the balcony parapet. The seals, each 30” square, are of brilliant ceramic on steel, designed by Miami craftsman, Jim McLaughlin. The board room has a collection of original engravings of Seminole Chiefs. Old prints and maps decorate other office walls.
Dark solar glass panels offset by gleaming white quartz stone create exterior of simple beauty.

Resort Hotel

MELVIN GROSSMAN • Architect
P. Birnbaum, Consultant

• Tom Lee, A.I.D., I.D.I., Interiors
• Robert I. Turchin, Inc., Contractor
• Frederick B. Strosau, Landscape Architect
• Black-Baker, Photography
A seventeen story rise of sophisticated exterior beauty, combined with interiors that symbolize the elegance and beauty of Old Spain, eloquently tell the story of The Doral Beach Hotel. Architects of the Doral Beach Hotel achieved a look of unusual dark beauty by the use of black solar glass panels, spaced at regular intervals with pre-cast strips of gleaming quartz stone, which extend from ground level to the graceful arches on the roof. Behind these arches is the elegant and beautiful supper club, The Starlight Roof. The building is an outstanding example of "flat plate" concrete construction. Exterior facades of precast stone, plus true curtain wall treatment, serve to give this structure a unique position among local buildings. As one approaches the building from the Collins Avenue side, his attention is immediately caught by a truly beautiful and novel architectural feature. On each side of the entrance marquee, and extending the length of the building, is a waterfall. This waterfall is created directly under the main lobby windows and falls in a musical cascade into a pool at ground level, walkways extend throughout, making this a delightful and restful area. On the ocean side of the hotel is the pool area. This entire area is paved in concrete, which is cast in sweeping patterns, so that an effect of giant, multi-colored flowers is achieved. This same pattern is carried into the ground level of El Cafeto Coffee Shop, though a different material is used here. The entrance lobby is gained from Collins Avenue. Here the grandeur of old Spain comes alive. The interior designer's ingenuity is immediately evident in his use of material and furnishings of Spanish baroque, harmonized by color and design into an effect that re-creates an atmosphere of genuine antiquity of the conquistador era. The entrance lobby extends the entire length of the building, terminating in the Majorca Room which overlooks the pool-cabana area. Overhead in this lobby is a twenty-three foot vaulted ceiling, extending upward into dark shadows, relieved spectacularly by the massive crystal chandeliers, spaced in a manner which achieves a true effect of the grand old hotel of Europe. Off the entrance lobby is the main lobby. Here the glitter and gift of old Spain is continued, as all appointments and furnishings are genuine. That which could not (continued)

Flower effect is interesting feature of pool-cabana area paving.
Spanish antique fireplace and mantel feature main lobby.

Resort Hotel

be obtained from original structures and sources in that country was furnished by its factories. The mills of the famous Goya Tapestries wove the baroque rugs, with exquisite sea motifs; the craftsmen of Valencia, utilizing their special skills, created furniture of unusual and beautiful design, while from Bilbao came elements of an ancient church, from which to build the giant fireplace and mantel. A noted muralist of Spain was engaged to paint a fresco for the domed ceiling of the main lobby. All interiors of The Doral Beach Hotel are executed on a grand scale. Spanish baroque harmony is achieved throughout public areas and guest rooms by skillful use of paneled doors and wood, brass hardware, and furniture with shell motifs. From the main lobby to the Starlight Roof Supper Club is a swift rise of sixteen stories. Here ten thousand miniature light bulbs twinkle down from a ceiling of midnight blue. It is a room executed in daring architectural concept, in that the
El Cafeto Coffee Shop in Conquistador Motif.

Floor extends on three sides to sloping glass windows, whose wide panoramas offer an unsurpassed view of the surrounding countryside, and extend to the diner a feeling of dining "among the stars." The color scheme of this room catches the imagination, and the bold blend of magenta, blue, black, and deep maroon is enhanced by the overhead glow of the miniature light-bulbs. The Doral Beach Hotel is an outstanding structure, inasmuch as it incorporates imagination and practicability on the part of both architect and interior designer. These basic concepts are self evident on a visit to this magnificent structure.
Shocking roseate, blue, maroon and black color scheme is subdued by 10,000 ceiling lights of Starlight Roof Supper Club.

Shell Lounge compliments Starlight Roof Supper Club.
Entertainment area of Suite offers lovely view of Inland Waterway and City of Miami.

Guest Room features grand vista of Atlantic Ocean. Furniture and motif are Spanish Baroque.
The American National Bank & Trust Co. has brought all the glory of Florida sunshine (without the glare or warmth) into its new facilities with these Keystone 2 x 4-lite recessed troffers shielded with Corning “C70” lenses. Well lit, yet completely unobtrusive, the installation is the perfect answer for maintaining American National’s image of comfortable, friendly alert service.
NATIONAL
here's how the Miami Herald went from this to this

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Landscaping and oversized wedge-shaped forms successfully obscure employee and visitor parking facilities of new Miami Herald building.
Skillful use of grill screen and three-dimensional concrete panels give massive look to base of building, obscure otherwise floating appearance of open air ground level.

One of the world’s most efficient newspaper plants — the recently completed Miami Herald building — is impressive architecturally and functionally. Located on the shores of Biscayne Bay, it can be seen for miles by motorists approaching over the Venetian and MacArthur Causeways which connect Miami Beach with Miami. The Herald, third largest newspaper in the United States in lineal advertising (behind the Los Angeles Times and the New York Times) spared no expense to make its building the finest newspaper plant ever built. This is the “flagship” of the Knight newspaper chain, which includes the Detroit Free Press, the Charlotte News, the Charlotte Observer and the Akron Beacon Journal. The building is largely the product of five years’ work by Chicago architect, Sigurd E. Naess of Naess and Murphy. The firm, since renamed C. F. Murphy Associates after Mr. Naess’s retirement, was also architect and engineer of the Chicago Sun Times and Daily News building, completed in 1958. Naess designed the seven-story Herald structure to stand on exposed circular columns to provide for the possibility of flooding from Biscayne Bay during hurricanes. On a 10 1/2 acre landscaped site, extending two blocks along the waterfront, the Herald is near the heart of the central business district of Miami. Actually, it is two buildings — an office structure and a press building — separated by an air space to prevent vibrations from the huge presses affecting the offices and other mechanical areas. Exterior façade is of brill-

(continued)
Grand escalator staircase rises from main level in entrance lobby to the third level.

Glass wall permits view of business office on third floor level of Herald office building.

Newspaper Plant

The grand golden-hued Italian tile, framed between full height white marble columns which separate windows. Each window has a pastel blue sun shade of anodized aluminum. The exterior of the press section combines shades of brown in precast concrete panels. A massive two-story portico at the main entrance has a flat roof supported by 16 massive pillars. With the ground level open to the air, the architect set the main portion of the office building on a two-story deck which is faced with three-dimensional wedge-shaped designs. The top five floors are set back from the deck edge on three sides. This affords a massive base for the building and at the same time distracts attention from the columns below. Marble is used extensively throughout the lobby and corridors on the ground level, and is continued up a grand escalator staircase to the third level where the main business office is located. This area is also two stories in height and like all of the office floors is arranged to take maximum advantage of the sweeping seascape of Biscayne Bay and the Miami Beach skyline beyond. Dark wood paneling is combined with the marble faced columns for contrast throughout the general business office. Imbedded in almost every wall and floor in the building is an intricate network of specially designed conveyor belts, piping and wiring channels which serve the myriad of complex

(continued)

- Vern Currie, A.I.D., I.D.I.
  of Richard Plumer Business Interiors
  Executive Offices, Executive Dining Rooms and Lounge
- Robert L. Hunker, A.I.D., I.D.I.
  of Robert L. Hunker Associates, Inc.
  Editorial Executive Offices Interiors
- Jorgensen & Schreffler, Structural Engineers
- Nares & Murphy, Mechanical Engineers
- Gust K. Neuberg Construction Co., Contractor
- Ken Hedrich, Hedrich-Blessing, Photography
Those who enter the president’s office are welcomed by a colorful conference area which compliments the balance of the conservative office.

• Interiors by Richard Plumer Business Interiors
Newspaper Plant

mechanical transport and electronic requirements of this highly automated newspaper facility. All of these services were planned into the original structure to give the Herald a level of efficiency never before achieved by a newspaper. The interior layouts of each floor were designed around the function of the department it houses. This includes everything from the business office look of the advertising floor to the tentacle-like arrangement of the editorial department and a labyrinth of rooms which house the extensive color photography studios and laboratories maintained by the Herald. The advertising, editorial and pictorial functions of the newspaper literally flow through the building on separate levels toward the typesetting, engraving and printing operation housed at the north end adjacent to the press room building. Planning with an eye toward Florida's continuing growth, the architect provided

(continued)
Nostalgia of merry old England pervades the atmosphere of this dining room in the new Miami Herald building on tropical Biscayne Bay.

• Interiors by Richard Plumer Business Interiors

Furnishings of lounge are reminiscent of bygone eras. Warm, rich colors and textures capture an aura of friendly, masculine hospitality.
Conference area of executive offices permits relaxed and informal staff meetings.

Spacious office areas of new Miami Herald plant accommodate many functions required of executives.

Newspaper Plant

extra spaciousness to accommodate future expansions of every department, particularly the mechanical functions. The press room building, which now houses 63 white painted press units capable of turning out 65,000 144-page papers each hour, is half empty. It can ultimately accommodate 132 units. The top-most floor of the office building, containing 45,000 square feet, will be rented to an outside company as a reserve for future Herald office expansion. The roof accommodates six helicopter landing spaces. Newsprint ship docks and unloading facilities are on the bayside of the building. One end of the open air ground level of the structure accommodates 28 automated loading platforms for delivery trucks. The other end serves as a covered parking area for executives and visitors. Naess engineered a little train which runs on a track around the edge of the roof and which lowers a scaffolding for washing the building's 600 windows. The scaffolding itself expands and contracts by means of counterweights so that the men washing the windows can get in under the large blue sun shades. Public spaces were kept simple, free from frills. Working areas were planned to bring the public in easy contact with the various departments, a request of management. Due to the need of close communication between executives, offices and secretarial areas have been designed for easy movement from office to office in privacy. Several of the executive offices of The Miami Herald, as well as the executive dining rooms and lounge, were designed by a leading Florida interior design firm. An Ohio interior and industrial designer was employed to plan the editorial executive offices, and this firm in turn engaged an

(continued)

Interiors on Pages 98, 99 and 100 by
Robert L. Hunker, A.I.D. of
Robert L. Hunker Associates, Inc.
Several work areas in well-planned office of the publisher are coordinated through texture and color.

Handsome office of executive editor has home-like quality. Private art collection has been incorporated into color and design of room.
architect to design with them structural and working drawings including lighting and ventilating plans. Special attention went into planning color schemes conducive to creative thinking. Housing a group of editorial executives presents a design problem different from the usual executive office. Due to their dual work, each office is literally divided into two areas: one to be used as a work area with an executive desk, side and rear units for typing, filing, dictaphone and ample room for reference material, storage and reading table. The other area comprises a group of comfortable chairs, sofa and tables for conferences and lounging. These areas employ the use of good clear lines warmed by the choice of light, natural woods. Again care was given to selection of furniture with proper posture in mind, since by the nature of their business, these people need to be wide awake and “on their toes.” Executive secretaries are, in most cases, separated by partial glass walls.
where carpeting gives way to an island of parqueted vinyl rosewood flooring, more practical than the carpeting which surrounds them and gives direction to various offices. Individual executives and editors were given free rein in selecting the plan of private office design best suited to their work. Foremost consideration was given to the contemporary tenor of the building, except for the executive dining room which has a pleasing tempo change reminiscent of an antique English club.

Spacious editorial room where acoustics, lighting and ventilation have been provided for efficiency and comfort.

Press room building is separated from office building by air space to prevent vibrations affecting offices and other mechanical areas.
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Fascinating Marco Grille illustrated in the "Core" design. Available in other designs and a variety of finishes. Magic City is Southern Distributor.

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Russ Stonier Designs, Inc.
The United States Gypsum building is not Chicago’s largest, but it is now counted as one of the city’s most distinguished. Heretical placement of an essentially square tower at 45 degrees to the insistent 90 degree grid of the city, appears to be a self-serving stunt devised to demand attention by creating disorder in an otherwise disciplined setting. In practice, and from the pedestrian’s eye level, the building anchors itself firmly to the street corner, and transforms what would otherwise be just another traffic intersection into a place pleasant to be in as well as pass by. Four beveled surfaces which occur at the re-entrant corners are reassuringly parallel to the curbs and sidewalks. Crystalline-form columns, soffits and crown remind one of the gypsum crystals which the company mines. These forms are enhanced by sheer detailing of the natural slate and grey glass curtain wall. The glass is set in extruded neoprene, almost flush with the spandrel. The only metal noticeable on the shaft of the building is the vertical stainless steel mullion which divides

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All four sides offer generous plazas for rare effect of openness in a city. Gift of light and air benefits entire area and evidences good citizenship.
Dramatic effect of white marble dividers against natural slate and blue-tinted glass in upward glance of U. S. Gypsum building.
Headquarters Building

both glass and spandrel at the middle of each bay. The net result is crisp and tailored. Typical floors are free of columns, making for maximum efficiency in the departmentalized structure of the company. Two below grade floors use the entire lot area. Eight corner offices per floor is a well-liked feature; the absence of corner columns, plus the angled placement of the building, produces unusual views of the surrounding city. As a leading manufacturer of a variety of building materials, USG wanted the new building to express original and practical ways of creating efficient and economical office quarters, while making use of the company's own products wherever possible. Understatement was the criterion, rather than use of elaborate designs or decorative features. Shortly after the concept and design of the building had been established between the architect and client, the interior designer was selected for an integrated result from exterior to interior, careful to inject the company's needs.

(continued)

- Philip Will, Jr., John E. Starrett, Partners-in-charge
- Albin Kisielius, Project Architect
- Raymond Oreaut, Designer
- Edward Colin, Structural Engineer
- Ham Gupta, Mechanical Engineer
- Dean Morgan and Don Wolfe, Electrical Engineers
- A. L. Jackson Company, Contractor
- Franz Lipp and Associates, Landscape Architects
- Ken Hedrich, Hedrich-Blessing, Photography
Gypsum panels depicting clients mining and manufacturing operations a decorative feature in the first floor reception area.

Inner offices divided by movable files and over-storage system become most decorative through color planning.
Secretarial-reception area of Executive Offices features signed photographic enlargements of outstanding buildings by Frank Lloyd Wright.

Wood paneling of Chairman's office is natural Butternut finish. Framed decorative panels of Gypsum material form mural walls in President's office.
Headquarters Building

and character. Entering the U. S. Gypsum home office building, one leaves the clutter and bustle of downtown Chicago and walks into a veritable atrium of light, air, and space. A twenty foot high vaulted plaster ceiling, executed in diamond shape planes, brings the lines of the exterior of the building through the perimeter glass wall into the lobby. Black slate, identical to the outside spandrels, and white marble panels extend from floor to ceiling to form the core walls. The ground floor is divided by the service core and banks of elevators into two equal public spaces, formed by the front and back quadrants of the building, while the side quadrants are utilized for general office space. Reception area is at the rear of the elevator foyer and continues the basic features of the entrance. Here, however, the slate is replaced by two white gypsum sculptured compositions executed by Edgar Miller, Chicago artist. Done in bas-relief on white gypsum plaster, the panels depict the mining and manufacturing of USG products as well as their building and industrial usage. Blue is the accent color used throughout the lobby in carpeting and cushions of the wood arm chairs in seating areas. Other upholstery colors are beige and dark grey. Throughout the building the tone of quality, function and simple elegance prevails from Board Room to Mail Room. Of equal importance, all elements were tested for durability and long-term maintenance. For reasons of economy and flexibility, a maximum use of open space was basic. Only those officers or individuals whose work requires the privacy of separate offices are provided with one. And (continued)

Unusual ceiling and lighting treatments employed in Board of Director's room.

Furniture in President's office is arranged to form a work station with desk designed for small conference groups.
Headquarters Building

although the work of an individual might not require this privacy, a sufficient number of conference rooms serves meetings or receptions of outside visitors. Necessary division of spaces into offices was effected by use of specially developed Vaughn partitions, a USG product, and required file cabinets with over-file storage banks were custom designed to the same height as the panels for added partitioning. Two feet of open space above allows light and air passage from space to space. These semi-private offices, designed for flexibility and practicability, permit a flow of traffic with almost complete absence of corridors allowing maximum use of floor space. Open spaces have access to windows, so that each individual not accommodated along the building’s perimeter does have some view of the outdoors. Work stations and department divisions were attained through specially developed rails, three-drawer low filing and storage equipment, as well as the file and over-file storage banks. Each of these over-file units was standardized to fit over either two or three five-drawer legal-size file cabinets. This permits the re-arrangement of any combination of file banks anywhere in the building. To identify the particular floor, an art program was developed for the center part of the feature wall, which directly faces the elevator lobby. Photographs of USG mining or manufacturing operations, appro.
appropriate original advertising artwork or decorative sculptured Gypsum panels are framed as pictures. Framing of all photographic material was done in specially designed Duron frames, utilizing another of the client's products in new form, permitting the ease of interchange of picture material when desired. Throughout the entire general working floors four basic color schemes are in evidence. These accent colors are gold, green, brown and turquoise. Each floor features one of these basic colors in combination with either white or a sand beige, and serves to identify organizational division. All male desk chairs are upholstered in a combination of black leather and cloth. All secretarial desk chairs are upholstered in the fabric of the individual floor color accent.

Two floors accommodate engineering and operational activities of U. S. Gypsum home office.

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Lake Worth, Florida

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General Contractor: Wiggs and Maale Construction Company, Inc., Palm Beach, Florida
Material: White Cherokee, Sand Rubbed Finish
Virginia Alberene Black Serpentine, Polished Finish

You've got to get up pretty early to get a shot like this

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Robert W. Gottfried, Builder

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