

# Florida Architecture

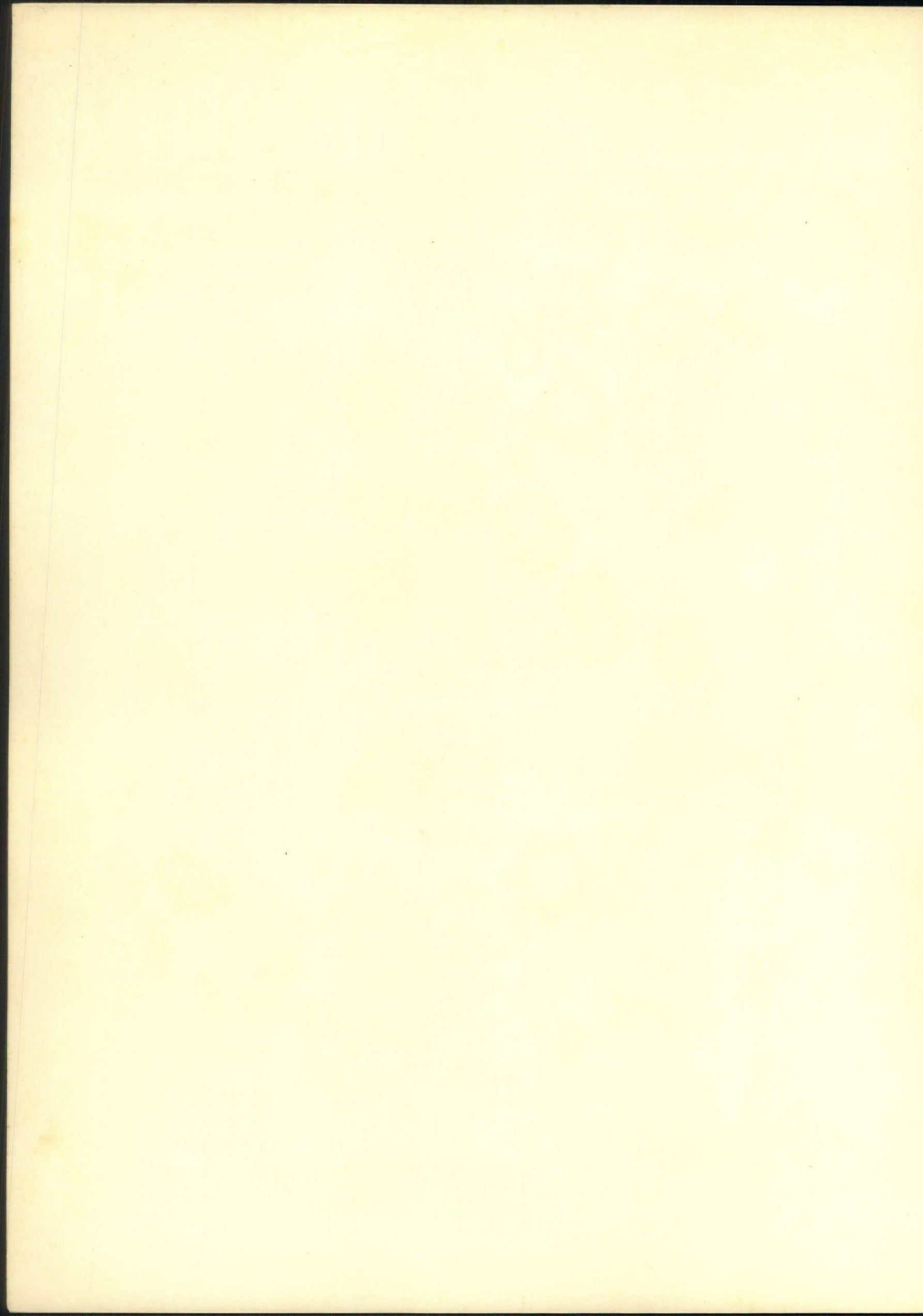
THE LUXURY MAGAZINE OF ARCHITECTURE AND INTERIOR DESIGN



ARCHITECTURE  
INTERIOR DESIGN  
AND ALLIED ARTS

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## FOREWORD

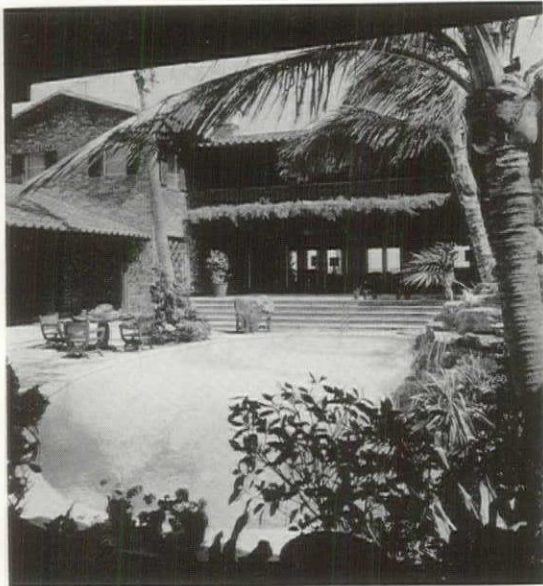
In the beginning, man was endowed with the ability to create beauty, to engrave in time the loveliness of his existence. His creations had many faces but in all those that have lasted and endured we find the one trait without which no beauty is possible — truth. We must ask, was the sculptor, the artist, the creator true to himself? Did he weave his work with the threads of integrity? Did he leave for undying memory a creation of which he could be proud?

From an endless span of sandy beaches and swampland, creative man has built the Florida we know today: warm, inviting, refreshing and beautiful. Yesterday was a time of vast development and growth. Today it continues with new heights in high-rise apartments, exciting entertainment possibilities and cultural opportunities, and new breadth in the addition of manufacturing outlets and concerns.

The architect is the artist upon whom all these things depend. Within him is the inspiration to reach the heavens or to span the globe. Within him is the ability to create a tower or a sanctuary. In his hands rests the signature of the age. It is he who must answer the question, *By what do we wish to be remembered?*

b. d. g.

# Florida Architecture



## OUR COVER

Hacienda de la Playa, Palm Beach  
R. Carroll Peacock and Howarth L. Lewis, Jr., Architects  
La Palapa Imports, Mexican Patio Furniture  
Robert Neal, Landscape Architect  
Kelsey City Landscaping and Nurseries Co., Inc., Landscaping  
W. G. Lassiter Co., Inc., Contractor  
Yuichi Idaka, Photography

Our world today is in an age of almost unbelievable communication. We can travel around the globe in a matter of hours, reach far continents by telephone in minutes, and speak with American astronauts as they walk on the moon. And yet, in too many thousands of cases, we still find civilized man unable to communicate his most basic gift—his creative idea. Man's expression—one of the last remaining areas in which he is free—places him above all other living things, and establishes him as the one creature that will endure and prevail. But, as free as we are, we sometimes forget that there are unknown voices that would, if given the opportunity, enrich the face, the structure and the character of this generation, and many generations to come. How can we know the significance of *what might have been?*

The American people expect, as they should expect, the finest. Their public buildings are the mirrors of themselves. We know this, and yet we tend to get lazy. It is too easy today to choose "the star"—we are sure of his ability; we know his "box-office pull." But what of the hundreds, perhaps thousands, of men not yet classified as star material? A vast group awaits recognition, and among them are the greats of tomorrow. Shall we by-pass them because it is "easier"? Unfortunately, this has been done in the past, and is still being done, ignoring birthright and forsaking integrity to rapidity and publicity—with, very often, depressing results. When the building is completed, we cannot knock it down.

A building design competition is time-consuming and, undoubtedly, more expensive than direct choice of an architect. But, after all, we are not buying bread. We are constructing a lasting monument of American expression. We must never forget that it is within our power to bring new and significant ideas into view, if we care enough. And it is not only the right—it is the responsibility—of professional architectural associations to bring to light those young talents which will prove to be the indestructible voices of mankind.

*Francis H. Coffey*

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# Hacienda de la Playa

**R. Carroll Peacock and Howarth L. Lewis, Jr., Architects**

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*Robert Neal, Landscape Architect*

*Yuichi Idaka, Photography*

George and Phyllis Bass—a couple active in Palm Beach social life, world travelers, collectors of fine Jades, Ivories, paintings and books—faced a problem. They were drawn by the mellowness and graciousness so characterized by Spanish architecture and, at the same time, possessed a strong attachment for the Polynesian motif. Whether it was architecturally realistic to combine the two in their residence design presented a question of no small degree. To satisfactorily give answer, they worked closely with their architects to formulate a design facilitating the blending of both facets. Their chosen homesite was one of the most beautiful oceanfront lots in the Palm Beaches. They wanted a home which would essentially convey a feeling of comfort and re-

*(continued)*

*Detail study of entrance gates showing hand-cast fish handles and Spanish clavos nails. The pool and main house can be seen beyond.*



*Covered entrance to the courtyard area, showing the use of rough beams, weathered materials and hand-turned spindles.*



*The main house entrance with its magnificent pair of Spanish doors. These doors were found on an estate in southern Spain and sent back to Florida and restored. Some three inches thick, they set the tone of the residence with their feeling of rugged strength, warmth and mellowness. The doors and entry are set off by a planting area and pierced grill wall to filter the sun.*

## Hacienda de la Playa

laxation to guests, and one which would take full advantage of and complement that which is offered by climatic conditions, adjoining terrain and other surroundings. The warmth of Spanish and the informality of the Hawaiian Islands was achieved for this home in many ways. Both the architects and owners felt that a house should be more than an envelope in which to live—it should be an experience in living. Therefore, a number of moods were set in the various rooms by

the use of materials, light and shadow, and changes of elevation. At the outset of design, the owners coined a phrase desired for consideration in both the architectural handling and furnishing—"muted informality." A feeling of mellowness and age is initiated through the exterior use of old brick from a demolished Atlanta structure. Sand-blasted, stained cypress and oak on exterior and interior walls further this feeling. The entry was designed with the phrase "a house of welcome to all" in mind. Covered walks surround a tropically landscaped pool area which the visitor sees upon entering the main gates. Overlooking this area is the



Hawaiian Room with pocketed doors for maximum openness. This hand-done room contains artifacts and furnishings selected and shipped from the Hawaiian Islands, New Guinea and Tahiti. Immediately east of the pool is the vaulted, two-story living room and balcony area. Direct access to pool and patio from the second floor is available by way of an aluminum spiral staircase which winds down from the balcony. The main portion of the house is separated into two distinct wings for guests and for family with all rooms having a view of the ocean and/or pool courtyard. A study

of the plan indicates how the living requirements of a couple with grown children have been met. The home has been designed around the couple, with space for the children on their visits—giving both the parents and children ample quarters and complete privacy. The balcony links these second floor bedroom elements. The house plan is flexible in its ability to open wide for large group entertaining and yet have areas for intimate gatherings. It is primarily designed to be run with the minimum use of servants by placing of its service and family areas.

*(continued)*

*View from the living room poolside terrace with its spiral stair to the upper bedrooms. Hawaiian room at left.*





*One of many hand-made Mexican pieces in the home is this antique dining room side boy. Shown is portion of tile floor with its hand-painted tile border.*



*The huge fireplace with its hand-hewn oak mantel set in Florida keystone wall creates a backdrop for one of the many conversation areas within the living room.*

## Hacienda de la Playa

The house is centrally heated and air conditioned but is designed in such a way that this system need only rarely be used. Prevailing breezes are caught because of the close proximity of the structure to the ocean. Every room has at least two exposures, and many are open on three sides. Louvered doors control the sunlight without the extensive use of heavy, view-blocking draperies. Warm and soft construction materials were chosen to create the mood of relaxation and comfort. The interiors employ, in addition to sand-blasted wood, hand-made floor tiles, rough plaster and native keystone to stay in character with the design concept. Each material was meticulously selected not only for its ultimate use but for the feeling which it would add to the residence. Roof tiles were hand-made and roughened to bring out the feeling of Spanish warmth and charm. Various sample panels were made to arrive at the final effect. This same method was used in producing floor tiles to give the rich mellowness of cobblestone. Added impact was reached by using hand-painted imported tiles on borders and within the field. Each piece of wood was chosen for its grain characteristics and texture, keeping in mind its final placement within the house. Such details as hand-split marble for use in the master bathroom were studied and approved by both the owners and the architects. The extensive use of planting, both outside and inside, further exemplifies the type of living which Mr. and Mrs. Bass have built to enjoy. Music, through the use of records and/or tape player, is available from a centrally located, specially designed player cabinet and conveyed to speakers mounted in each room. Outdoor speakers serve the pool and patio area. The success of many homes depends on the carrying out of the minute details, and within the Bass residence this detailing prevails throughout every phase—from the carved wood doors, friezes, hand-carved balcony railings, and kitchen cabinets down to the smallest piece of finished hardware. The final answer was that indeed the Spanish and Hawaiian can be blended and, more than that, can offer complete comfort through the subtle application of exquisite taste and design.

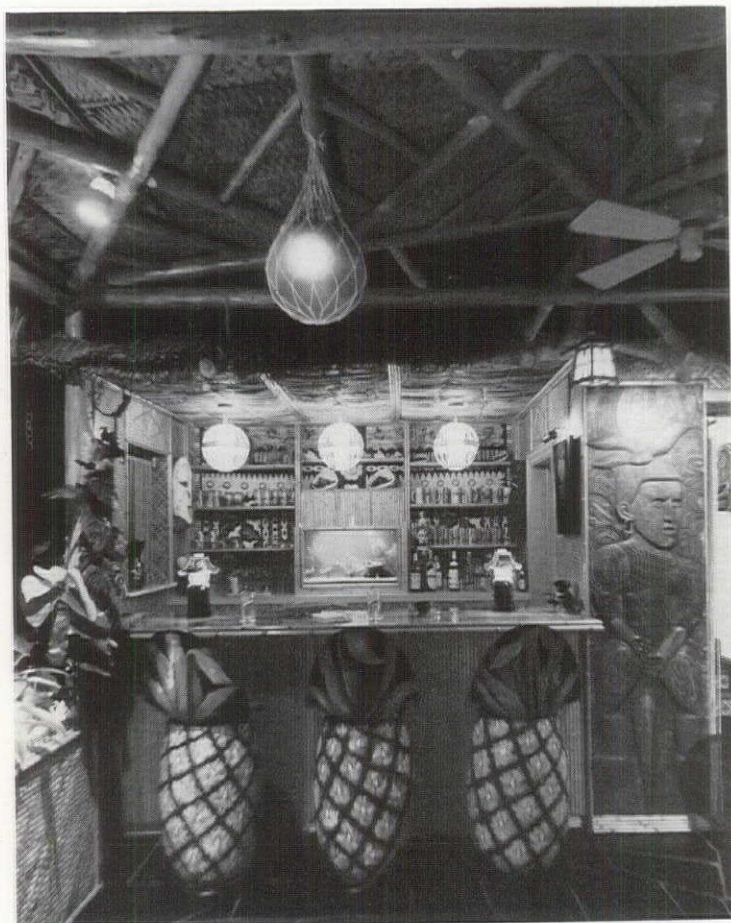
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*The living room with its dark, rough woods, hand-made tile floor, keystone walls and dramatic balcony creates a showplace for the richly carved and colorful furniture. Over the fireplace is one of the many paintings throughout the home executed by Jack Gray, noted marine artist.*





*The mellowness of the exterior was carried through to the kitchen by the use of the same antique brick. The archway contains the range top with storage provided beneath.*



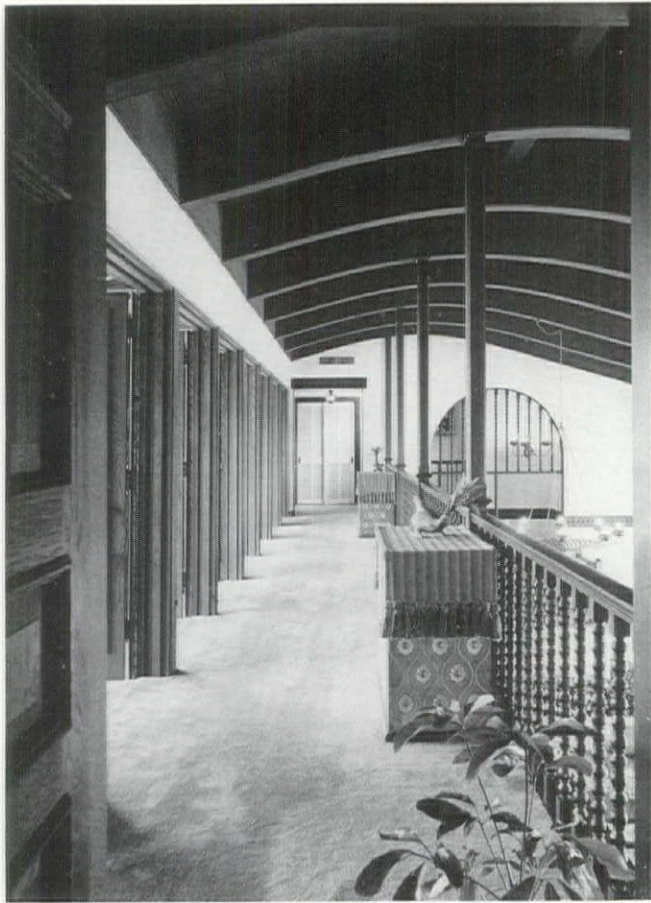
*HA-LE O'LU O'LU—"A house of welcome to all," "A house of warmth to everyone." The "Hawaiian Room" is authentic down to the most minute detail. Workmen were imported and spent many months weaving, plaiting and hand-tying the cypress beams, and creating the materials not found in this country. Much research was needed to detail this room. Of artifacts displayed, the beautifully hand-carved mahogany panel—The Fisherman—was ordered and imported from New Guinea.*



A knowledgeable collector of antique Chinese Jade, Hardstones and Ivories, together with rare books, Mr. Bass has acquired one of the finest private collections in this country. On display in his library are examples of Jades and Ivories dating back to the sixteenth century (Mid-Ming Dynasty) and the Dynasty of Chia-Ching, with earlier examples of the Hung-Chin Dynasty (1488-1505). Flanking a picture window facing the Atlantic Ocean are two glass-enclosed bookcase cabinets with Jades from this collection. Viewed from the top shelf and descending, left to right, are the following Jades: TOP (a) delicately carved dark moss Jade Ox or Niu (b) lovely emerald green Jade Beauty; (c) large spinach Jade Phoenix Bird; (d) diminutive translucent apple-green Jade Altar Vase and Cover with delicately carved loose ring handles; and (e) sage green Statuette of a striding Water Buffalo. SECOND SHELF: (a) Imperial Jade Statue of an Elephant with raised trunk; (b) Jade Bird perched on naturalistic tree limb; (c) dark green spinach Jade Presentation Vase and Cover; (d) camphor-green Libation Wine Ladle in the form of a Bronze "T"; (e) rare carved Hardstone Pelican in onyx with jasper beak, onyx eyes and underwings, and gold feet on amethyst quartz pebble base. THIRD SHELF: (a) At either end, a pair of delicate spinach green Jade Birds perched on tree stumps; (b) a pair of graceful Standing Figures of the Goddess Kwan-Yin, with elaborate coiffeurs, each carrying their attributes; and (c) center — hand and wrist. Hands are the most carefully executed and considered aspects in all Far Eastern sculpture and painting. In religious sculpture especially, hands serve the function of determining the aspect and character of the God represented. This is achieved through a series of formalized hand gestures called "mudra," each of which conveys a particular symbolic meaning. Although the hand in this display is not a religious sculpture, the carver has chosen a variant form of Abahayamudra called "An-i-shoso-in." This is a profound gesture which essentially dispells fear through an expansion of knowledge. LOWER SHELF: (a) a Black Coral Group from Hawaii; (b) a polished spinach Jade Ox with upcurved horns; (c) serene bust-length Figure Bodhisattva on a heavy teak-wood base white to lavender and pale green Jade. This bust represents Kwannon who is the Japanese God, which corresponds to the Chinese Kwan Yin, the Goddess of Mercy; (d) a fine and gracefully modeled and carved Open Libation Wine Ladle with one delicate loose ring at the spout and (e) a standing dark green Jade Statuette of a "Beauty" or Mei Jen in windblown folds. On the circular library table is a large standing Rose Quartz Group comprising graceful statuettes of a Beauty and Attendant-Maiden holding musical instruments.

Lower photo shows, from left to right, TOP: (a) polished spinach Jade Standing Figure of a Water Buffalo facing the observer; (b) a laurel green animalistic Altar Chariot Vase with light Jade Cover; (c) a rectangular, finely carved Imperial Jade Altar Screen inset in a carved fitted teakwood stand; (d) carved light green Jade Open Altar Dish having loose ring handles; and (e) rare Imperial Jade Statue of an Elephant in walking position with trunk raised and curled with short tusks. SECOND SHELF: (a) fine carved Jade Bird Group—a translucent crested bird perched on a tree stump with a small sage green Jade bird looking up at the large bird; (b) standing Statuette of the Goddess Kwan-Yin with her attributes in carved emerald green Jade; (c) Imperial spinach Jade Altar Incense Burner and Cover (Koro); (d) fine Jade Statue of an Ox (Niu) in halting position with antlers swirl-carved; and (e) carved emerald green Jade Bird perched on a tree limb. THIRD SHELF: (a) important mottled Jade Altar Vase and Cover; (b) large intricately carved standing apple-green Group of a Mei Jen and Child; (c) lovely carved lavender, green and white Jade Altar Vase with a Fu-Lion Cover and loose rings on the handles; (d) extremely fine carved Jade Rooster and Pullet Group; (e) a light apple-green Jade Ornamental Altar Vase with Cover with emerald green markings. LOWER SHELF: (a) a fine, delicately carved pair of laurel-green Jade Birds on naturalistic limbs; (b) pair of highly polished dark green Jade Statuettes of Bears in stalking position; (c) fine large carved Statuette in emerald green Jade of the Goddess Kwan-Yin; and (d) diminutive carved Bird in interesting tonalities of Jade from light green to sage green.





*The balcony connecting the bedroom wings affords a great view of the pool courtyard on one side, the ocean on the other and the living room below.*



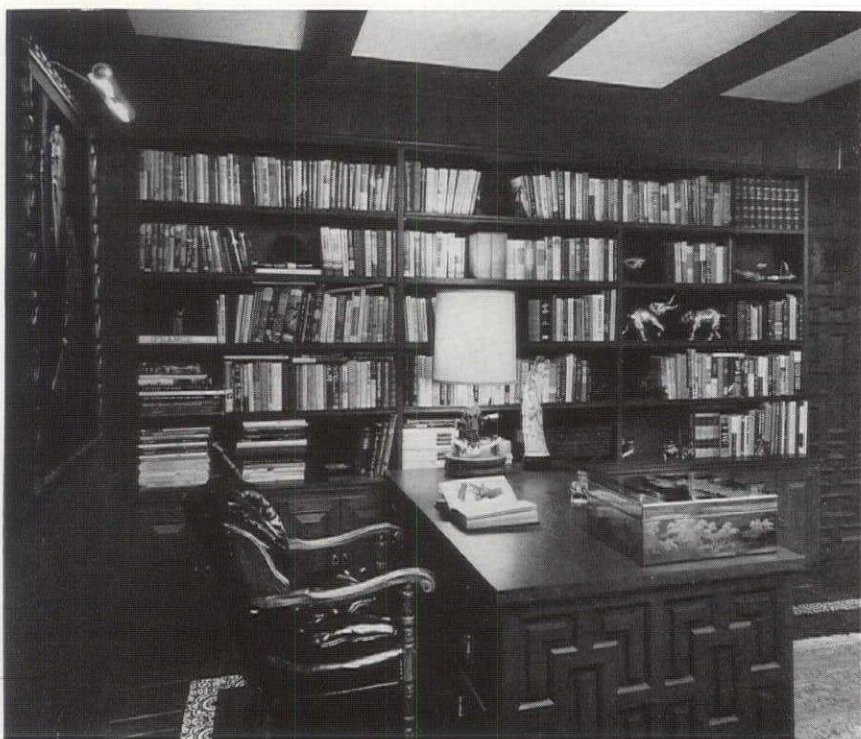
*Hand-turned spindles fill the archway at the stairs where glimpses of the bedroom wing beyond may be seen.*

*The master bedroom—done in shades of soft blue—adjoins the dressing rooms and baths to compose the entire southern wing of the second floor.*





Included in the Bass collection are outstanding examples of Chinese and Japanese Ivory Carvings. Displayed on the table surface are but a few of the figure carvings which comprise the fine collection. From left to right: (a) intricately carved Chinese Ivory Group of a seated Mei Jen with Children in landscape environs, carved out of single ivory tusk; (b) pair of beautifully carved figures in ivory of Sejant Emperor and Empress in ceremonial costume; (c) three carved standing Figures of the Immortals, each with their attributes; (d) superbly carved Chinese Ivory "Mystery Ball," containing twenty-four ivory balls carved one within the other, on an ornate ivory stand; (e) Chinese Ivory curved-tusk Statuette of a swaying Kwan-Yin with her ornaments and religious offerings; (f) carved Ivory Figural Group of Bearded Fisherman with coolie hat and seated companion; and (g) right foreground — Shan Chien on mule. San Chien, one of the Seven Wise Men of the Eastern Tsin Dynasty, A.D. 345-362. He enjoyed, above everything else, riding around the shores of a lake where the scenery was very diverse, and often as he was concluding his journey home, he would sit with his face to the tail of his mule until he had lost the last glimpse of it. In the general foreground, small groups of rare old Japanese Netsuke dating from the seventeenth century. The subjects of pieces range from finely carved skull, hare, Dutch trader and wife, two boys pushing a snowball and lovely octopus carving at far right. The painting above these pieces is a very fine black velvet, done by Japanese artist Yonaha.

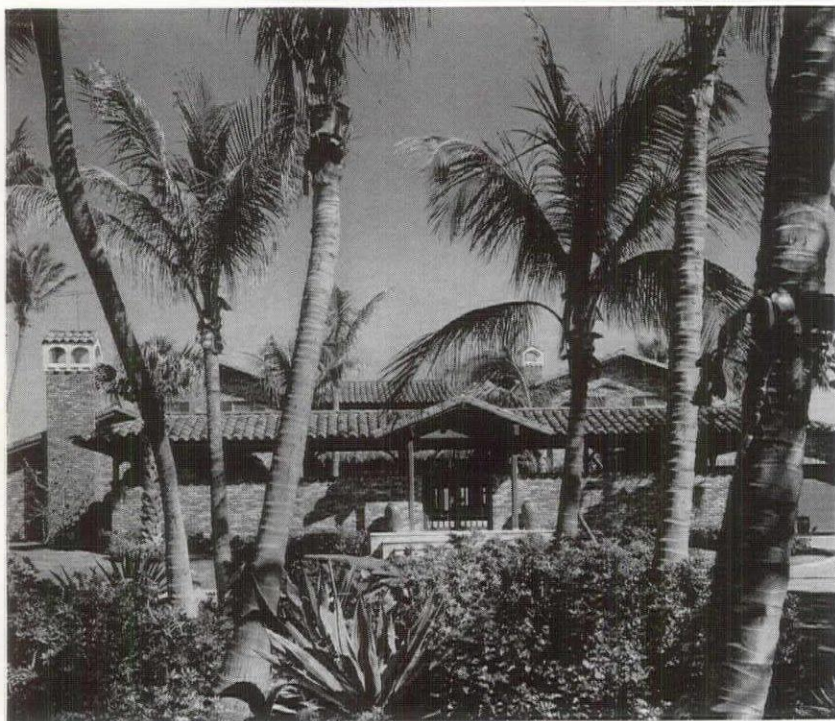


Library desk keeps Mr. Bass in close contact with his volumes. In the upper right hand corner of the bookshelves is an original set of Audubons — not only birds but also quadruped descriptions and prints. A pair of very old silver hallmarked elephants don a shelf beneath. The lamp base was made with sextant used by Mr. Bass during yacht racing. In foreground, on desk top, is lovely Japanese writing box.

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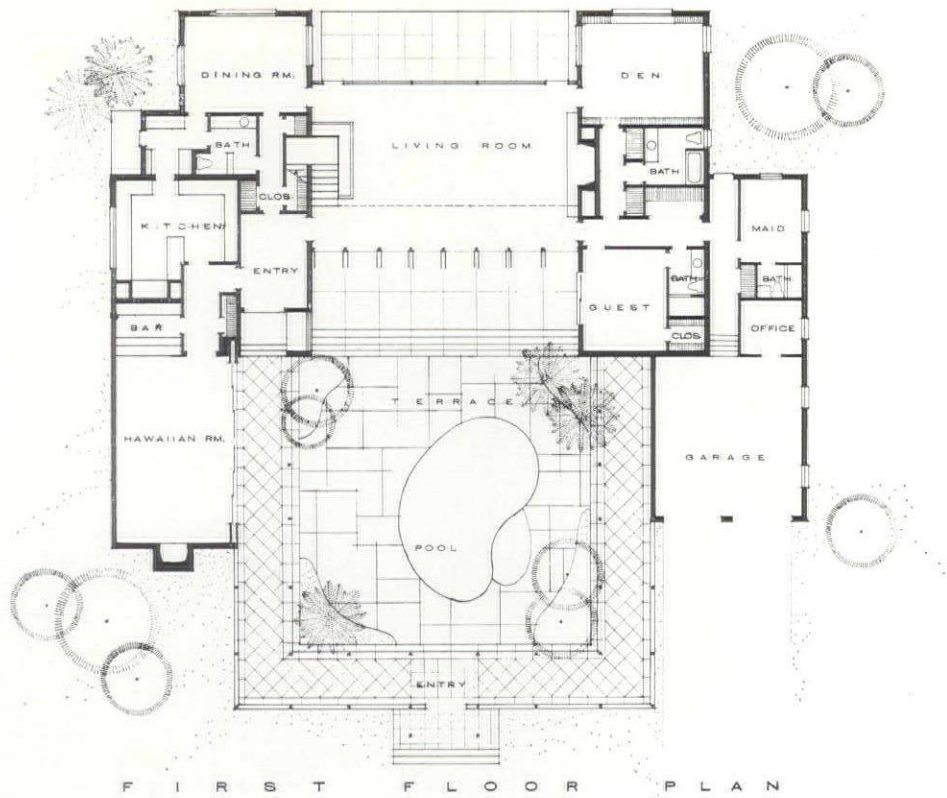


*Pool courtyard with lush foliage and surrounding covered walks makes an ideal focal point to act as a foil for the ocean, and creates perfect setting for Hawaiian Room.*

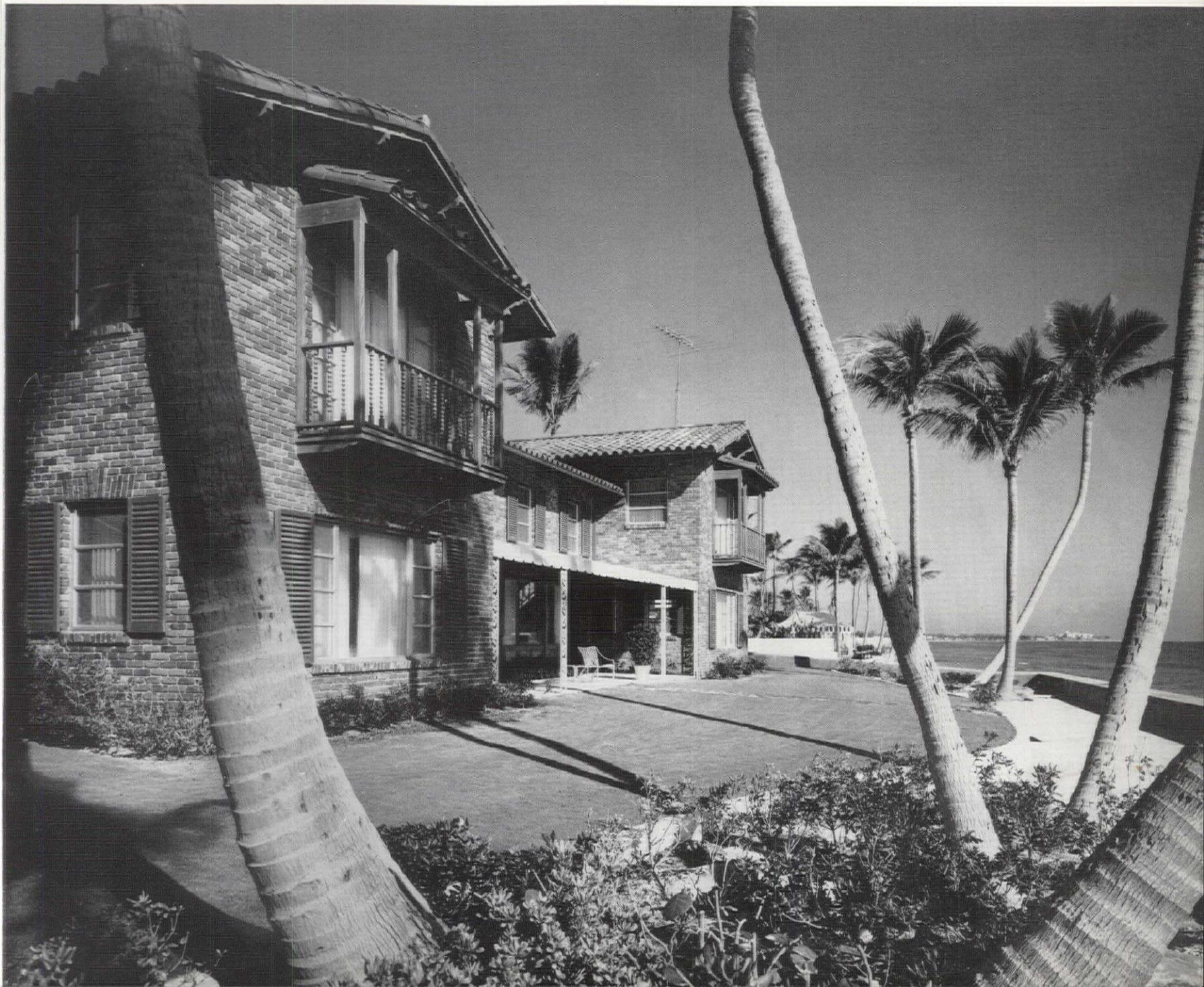


*The approach to the house winds up a rising drive around a centered tropical garden and cluster of palm trees, giving various angles of the house as the visitor approaches.*



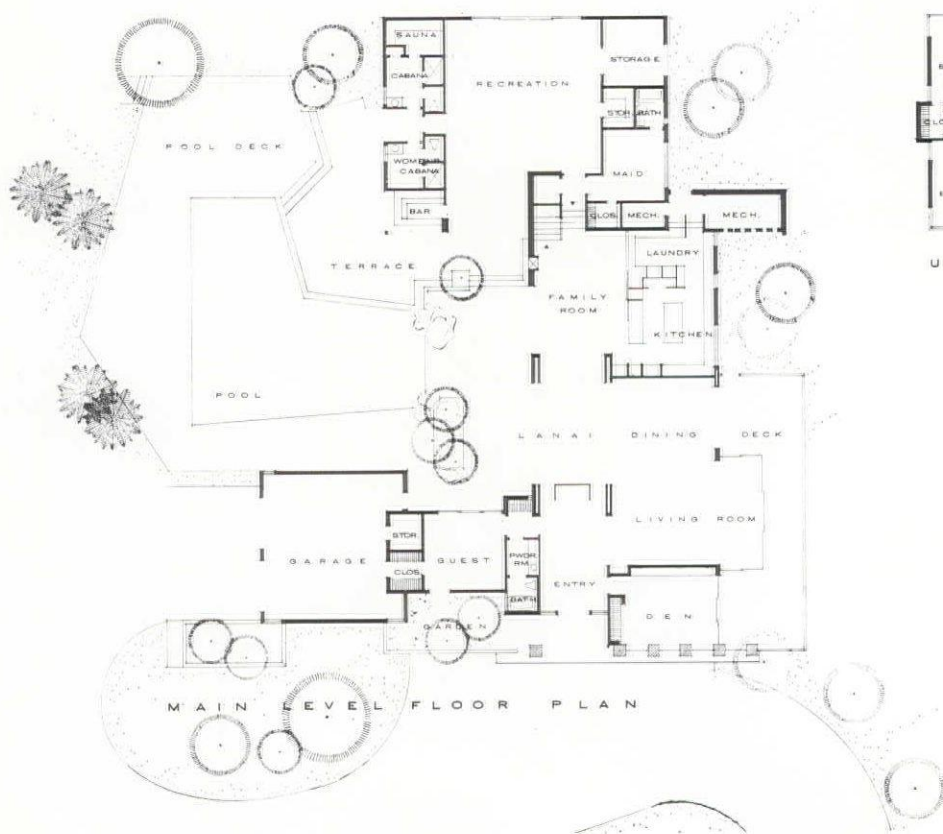


*The ocean side of the house shows the view that every major room is afforded of the beautiful blue Atlantic.*





*The curved drive rights to an entrance motor court and lefts to the recreational area.*



# Waterway Estate

**Wahl Snyder, Architect**

*Harris I. Cohen, Interiors*

*H. J. Ross Associates, Structural Engineers*

*Frederic B. Stresau and Associates, Landscape Architects*

*William Maris, Exterior Photography*

*Yuichi Idaka, Interior Photography*

Strategically located on a peninsula in a private waterway in Gables Estates, Coral Gables, is the new residence of Mr. and Mrs. Morris Burk. The three-acre building site has been filled to a rolling contour at an elevation well above the hurricane tide level. A tennis court occupies the western section of the property, a two boat slip has been cut on the north waterway, and the house and swimming pool are located on the easterly portion. The house has been planned for the convenience, recreation and enjoyment of the entire family. Fun things, such as an oversized L shaped swimming

*(continued)*



*Chesapeake Hue stone piers flank the front entry, featuring a pair of paneled cypress doors.*



*The living room commands a panoramic view of the waterway and pool area.*

*Walnut paneling and random cut and filled travertine floors provide elegance to the formal dining area.*



## Waterway Estate

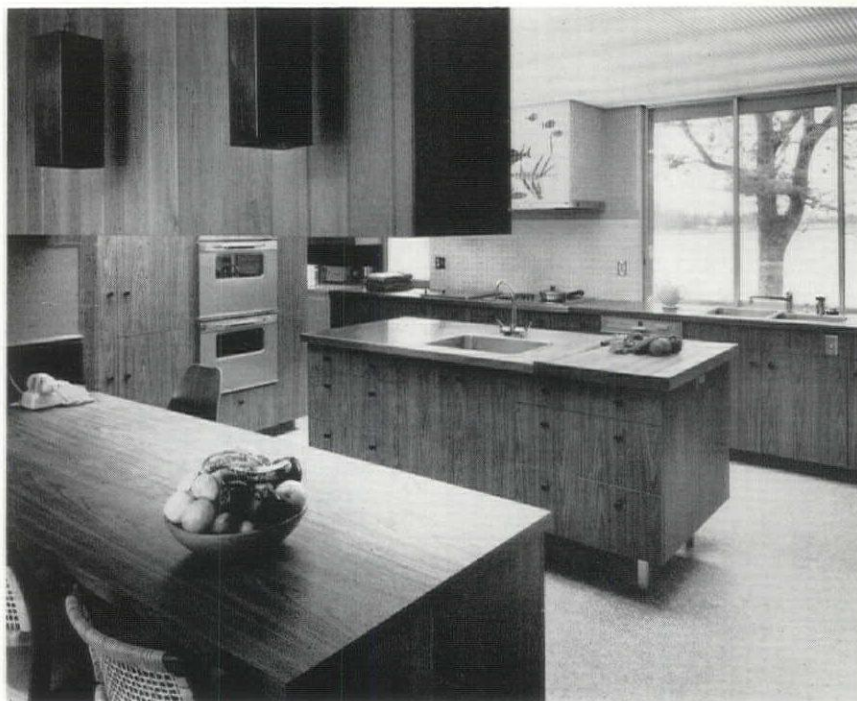
pool with diving board, water slide, and even an island rock, have been included. For health and recreation, there are such facilities as the boat dockage, tennis court, billiard and ping-pong room and sauna bath. A special covered area has been provided for the storage of bicycles; there is a work and hobby room with ample storage space for all the necessary equipment. The guest room doubles as a music practice room when unoccupied, making dual use of this portion of the house. The color schemes throughout the living areas are monochromatic, utilizing earth tones. The rooms are arranged, both architecturally and decoratively, to flow one into the other for large or small occasions. The den-library doubles as an office with a continuance of the feeling of the furnishings in the rest of the house. It also fulfills the usual qualities of a den-office, and is one of comfort, utility and warmth. The bedroom complex forms the upper portion of the split level plan. The master bedroom suite has three walk-in closets, dressing room, and His and Her baths. The Burks have two boys and two girls, each having his or her own room adjoining this master suite. Each of the children's rooms has a large walk-in closet. Two baths have been provided for them; one shared by the boys and the other by the girls. To the east of the master bedroom, a ten by fifteen foot balcony has been provided for relaxation and to take full advantage of the view of the waterway. A stairway from this portion of the house opens directly to the family room on the intermediate level and continues to the lower level where the recreation room, cabanas, and sauna room are located. Mrs. Burk, whose hobby is gourmet cooking, spent many hours of research and planning to produce the efficient and beautifully arranged kitchen and laundry area. A very fine collection of oil paintings adds the final touch of interest throughout the house. Foyer, living room, dining and lanai areas are all in beige, browns, rust, grays and black, with color given by the paintings and other works of art.

*(continued)*



*The den-library, doubling as an office for Mr. Burk, joins the foyer.*

*Woodgrained formica cabinet and decorative tile add warmth to kitchen-utility area.*





*The roofed-over portion of the pool terrace provides for protected outdoor living.*

*Sliding screens can be concealed in walls, adding usability to pool terrace.*

## Waterway Estate

The roof is multi-colored slate and successfully reduces glare of the hot tropical sun. Mr. Burk, a general contractor, carefully supervised the construction with emphasis on the quality of materials and craftsmanship. Some of the outstanding details are the random sizing of the travertine floors in the living, dining and foyer area; the third dimensional pattern used in laying the stonework; and the matching and joining of the hand-rubbed paneling and trim work — all adding to the luxury and subdued elegance of this waterway residence.





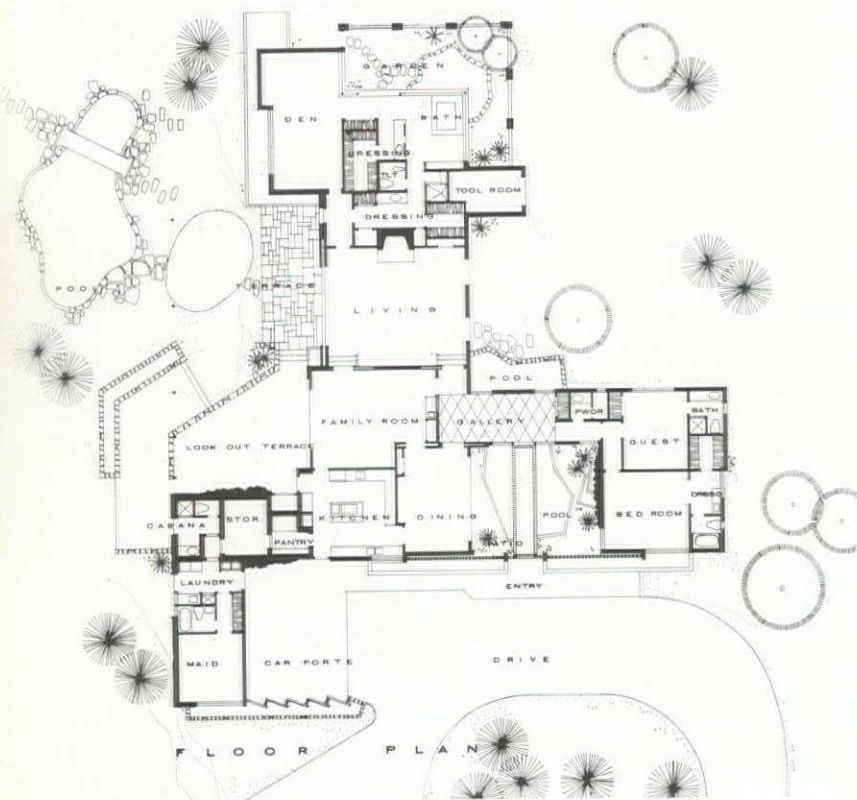
*Waterfall and outcropping of rocks repeated in swimming pool add interest to terrace.*

*The pool terrace in three levels forms intimate areas for entertaining and sunbathing.*





*Main entrance garden is enclosed by aged brick grille. Native keystone forms planters.*



# Woodland House

**Lloyd Frank Vann Associates, Architects**

*Lloyd G. Gross, AID, of  
The Richard Plumer Company, Interiors  
W. Larry Humphries, Contractor  
Henry Leland, Landscape Architect  
Yuichi Idaka, Photography*



*Rain forest planting in entrance garden is reflected in lily pool over which walk is suspended.*

There are those who dream of a home hidden away in the pines and palmettoes of South Florida. The perfect answer to many of these dreams is the home of Mr. and Mrs. E. C. Fogg, III. Their desire to preserve as much of the natural pine woods as possible led to an informal style for the house. Trees and vegetation were carefully studied as the starting point in the architectural plan. The driveway entrance, marked by black wrought iron gates set between stone pillars, initiates the asphalt approach to the house through pine trees and undergrowth. Another wrought iron gate allows a view of the entry garden. Decorative old brick grilles complete the separation of garden from walk and drive, and blend beautifully with similarly colored roof tiles. Front façade of the house is composed of an interesting variety of materials with gray stained vertical wood sections forming the outer wall of a double carport. Planters at the base of the house and garage are rough keystone. A unique feature of the entry garden is a large lily pond traversed by a suspended brick walk leading from the gate to the front door. Panels overhead protect the walk from sun and rain. The garden was planted as a rain forest with exotic ferns, palms and anthuriums. Foliage is kept in prime condition by means of an automatic spray system. One side of the patio is a rough keystone wall from which a fountain bubbles into three tiered pools. Giving an impressive ceiling-to-floor view of this pool, the glass dining room wall on the south side can also be shuttered for privacy. The pond passes beneath a foyer, or gallery, to form a large outdoor pool to the rear. The gallery, its white marble floor set with brass stripping, serves to connect a two-bedroom guest wing of the house with the main section. Architectural style is a fascinating blend of classic and contemporary. For gracious entertaining, the living and dining rooms were planned as the formal rooms of the home. An enormous rheostatically controlled French crystal and ormolu chandelier dominates the living room. Centered in a parabolic dome, lighting in the circular cove gives the impression that the chandelier floats in space. Sliding glass doors on the south side of the room reveal tropically landscaped terrace and swimming pool area. The dining room has a chandelier similar to that of the living room, and matching sconces which flank a gilded mirror over the buffet. Wall-covering in both dining and living areas is light gold silk. Brown carpet and grey-beige printed draperies complete the dining room scheme. Carpeting in the living room is white. Both rooms feature classic moldings and overdoor treatments. Living room overdraperies are a delicate beige silk print

*(continued)*

*Entrance garden pool flows under foyers' white marble floor to form large pool at rear.*





*Formal living room is dominated by grand chandelier in dome with perimeter lighting. Rheostat control gives dramatic effects at night.*



and upholstery fabrics are white and shades of light gold. The family room, located between the living and dining rooms, breaks away from the classic and takes on a friendly informal feeling by the combination of wood tones, slate floor and conversational grouping of furniture. Two walls are taken up with built-in cabinets of teak and walnut. One unit has a complete service bar; the other consists of base cabinets with book cases above. Wallcovering is light tan grasscloth. Major furniture grouping is on a hexagonal off-white and charcoal area rug, a form repeated in the coffee table. As in the living room, the south wall features sliding glass doors overlooking charming, trellised key-stone terraces. For most of the year, pendant white thunbergia blossoms are within reach overhead. The adjoining kitchen features a center island with electric surface cooking units and oversize hood of

*Family room with slate floor, walnut and teak cabinets is cozy and casual.*

## Woodland House



*Dining in this elegant room is made more enjoyable by view of entrance garden through glass wall at left.*

stainless steel. Cabinets are light fruitwood. Italian tessera vinyl floor glows softly under continuous luminous ceiling. An adjunct of the kitchen is a large pantry which serves as the vestibule of the above ground protective shelter. Undetectable from the outside and equipped with its own ventilation system, the shelter also serves as a storage room.

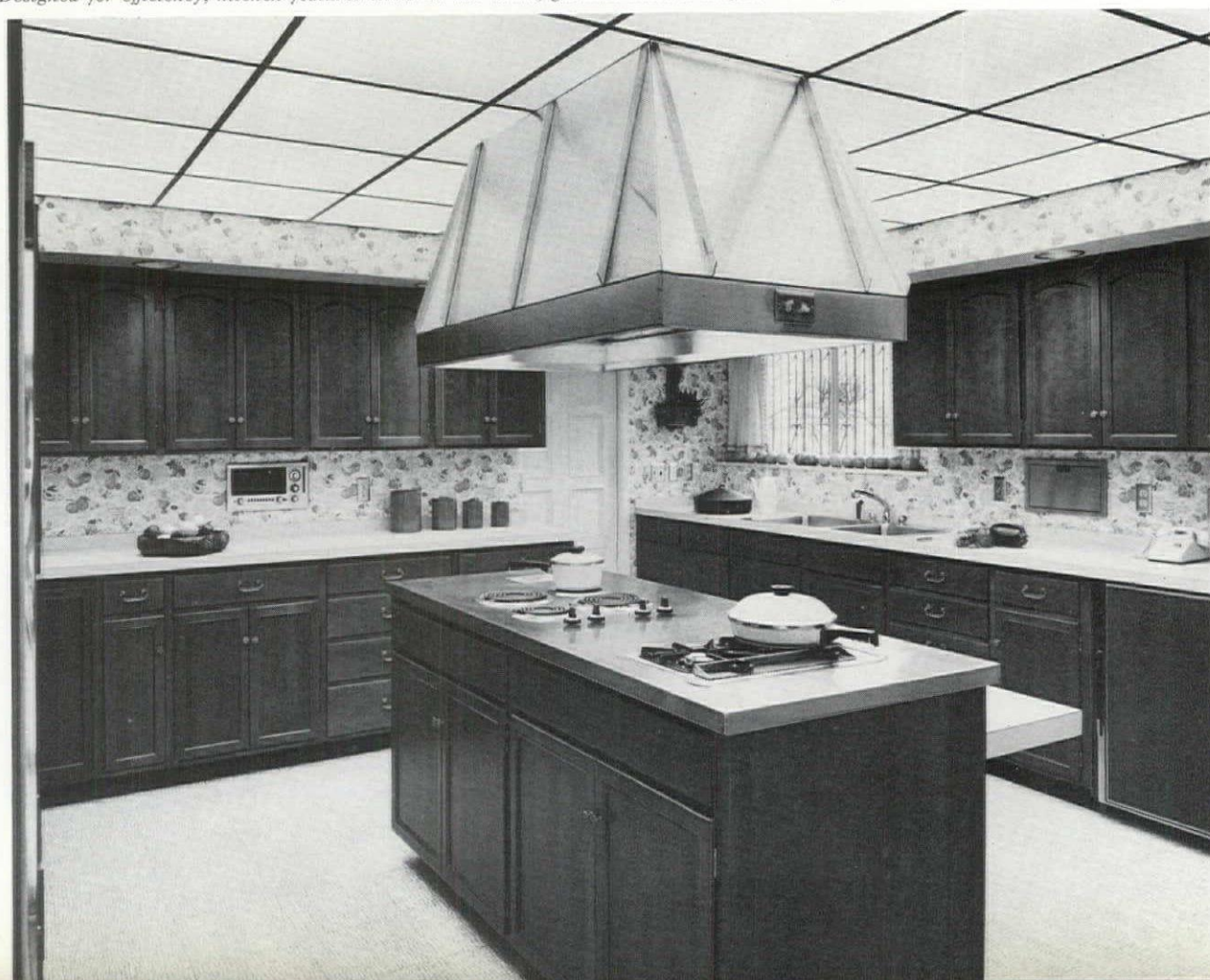
Its roof and walls are of poured concrete. Servants quarters are located in this wing, as are utility rooms and cabana facilities. A sitting and TV area are provided in the master bedroom wing, as well as dual bathing and dressing facilities, complete with walk-in closets and built-in dressing table. In

*(continued)*



*Elevated terrace of cut and rough keystone overlooks pool and garden beyond trellis of white thun-bergia vines.*

*Designed for efficiency, kitchen features sinks on two walls, gas and electric surface cooking units.*



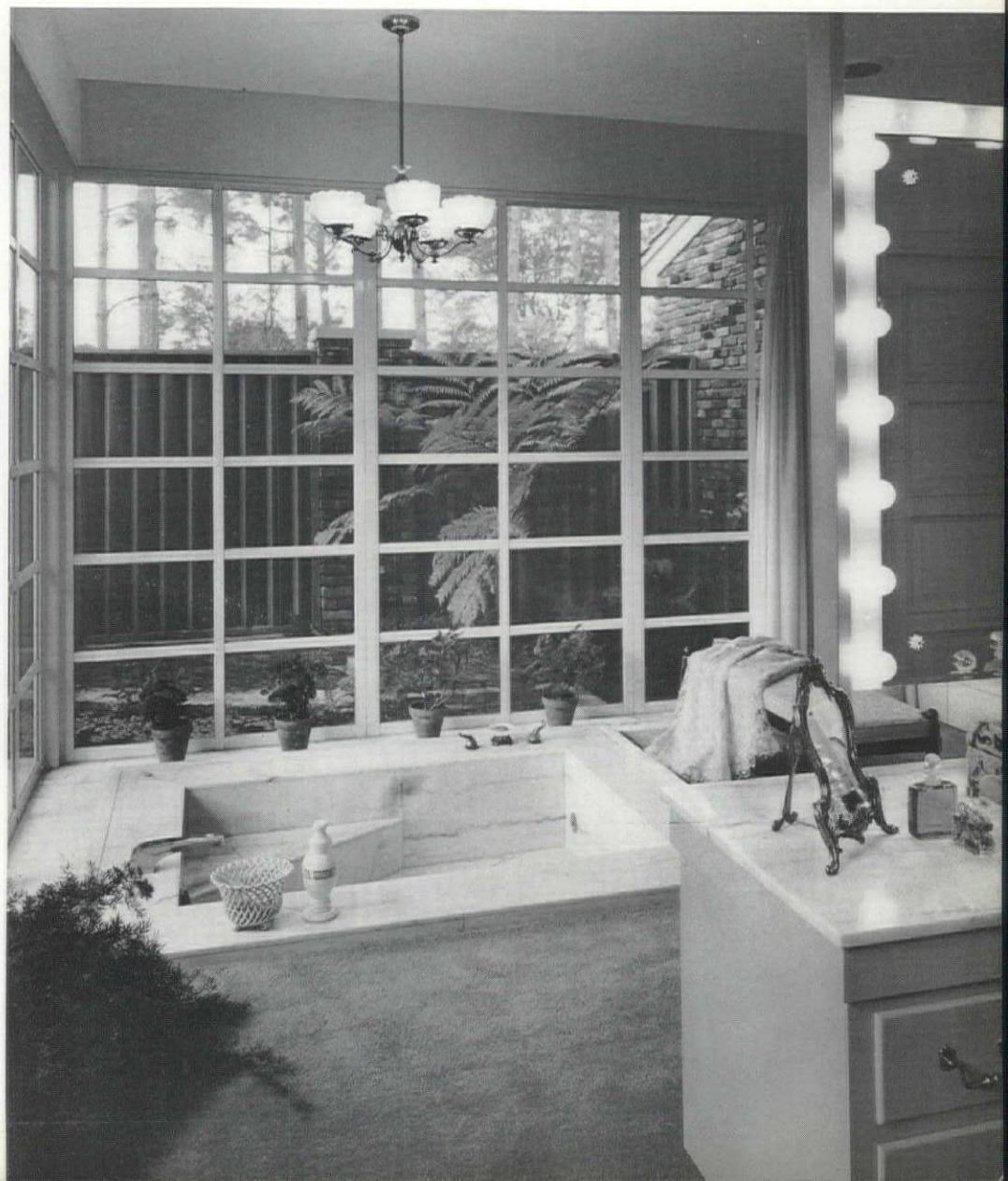


*Aerated pool was given free-form shape to emulate nature. Terrazzo dance floor lies between pool and terrace.*

## Woodland House

an outer corner of the glass walled room is a large sunken marble Roman bath with whirlpool unit and an adjacent exercise area. Beyond the sliding glass doors is a landscaped garden, walled for privacy with a louvred redwood screen which allows for ventilation. Terraces add considerable living space to the house. The swimming pool, designed to resemble a mountain pool, is edged with free-form natural stone, where water circulates through a large rock build-up at the head. Wide overhangs on the house, shuttered wall openings, pitched tile and flat panel roofs add to the feeling of easy outdoor living. The house is fully air conditioned, with individual zone controls for each area. Systems for central vacuum cleaning and FM sound and intercom were part of the architectural design, as well as low voltage remote control lighting, private irrigation system and the latest kitchen equipment available. Sound control materials were extensively used to retain the quiet atmosphere of the wooded site. Acoustical treatments in ceilings, blanketing in partitions and linings in ducts are some of the means incorporated to meet this end. Old brick, native stone, wood and earthy tones blend the home into its natural wooded surroundings, and create this pleasing and comfortable style of contemporary architecture.

*Marble tub has exercise area adjacent. Sunbathing terrace is reached through sliding glass doors.*





*Contemporary playhouse incorporates touches of old world charm for gracious entertaining. Louvered doors enclose His and Her cabanas areas.*

# Garden Playhouse

**Gilbert M. Fein, Architect**

*James Interiors, Inc., Interiors*

*Sidney Hyman, Contractor*

*Charles E. Allen, Landscape Architect*

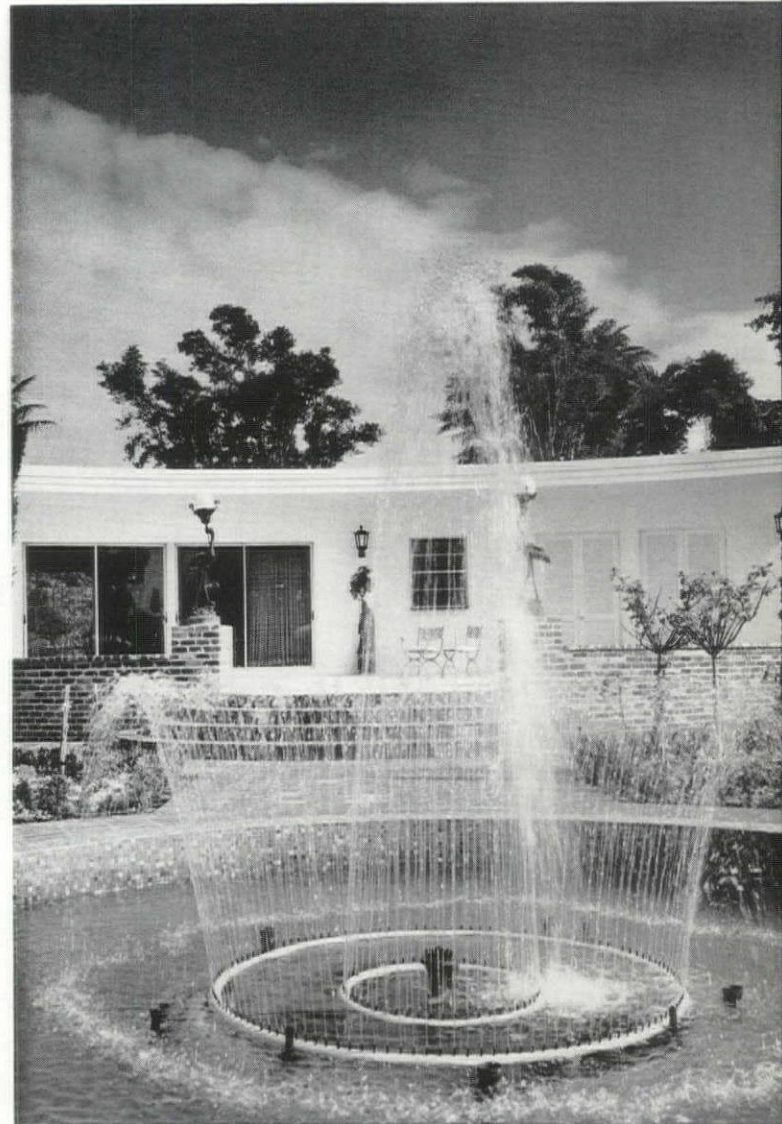
*Yuichi Idaka, Photography*

Nestled on the bend of a Miami Beach waterway, the game room of Mr. and Mrs. Robert Rautbord was conceived and designed for the purpose of more casual entertaining than was possible in their main house. A building apart, the crescent-shaped playhouse is the hub of activity on the spacious grounds. The young owners had expressed a desire to add an area to their home where large groups could be entertained and where varied recreational opportunities could be provided. To initiate the architectural plan, an existing mansion had to be demolished. Salvaged were some 40,000 bricks which now serve as the auto court at the main house entrance, the well head centered on the clay tile garden walk, and the marble mantelpiece that frames the game room fireplace. The small but complex building offers a dance terrace, two cabanas, billiards area, soda fountain and bar with cooking facilities, card tables, television, radio and stereo. The predominantly glass rear wall allows a complete view of the

tennis court. Through the sliding glass doors of the front, one sees the dancing waters of a fountain, the swimming pool and the waterway boat dock. So that it could function at its maximum capacity, the fifty by twenty foot room was divided by furniture groupings into three areas: the soda fountain and bar for food and drink, the conversational arrangement around the fireplace, and the billiards area. To infuse an atmosphere of welcome and warmth a color scheme of goldenrod, moss green and shocking pink was selected. All of the furnishings, with the exception of antique accents, were custom styled and executed. The carpet, also an original design, is in tones of gold, and leaves an open area of parquet for dancing. The center of interest is a large Tiffany window, lighted from behind. It stands in a niche of its own and depicts a deer standing in a wooded area of leaves and ferns in soft tones of leaded glass. Two gold velure tufted chairs with suspended backs flank this window. Wall covering is pale gold in a linen overlay on gold foil. Twin antique lights — in gold rather than the conventional green — are from France, as is the 1895 oil painting of the nude. The beaded and

*(continued)*

*Dancing waters serve as axis for surrounding activity — gardens and tennis court to the north, game room to the east, to the south, pool and boat dock.*



*Well head is point of welcome as visitors approach gardens and dancing waters.*



## Garden Playhouse

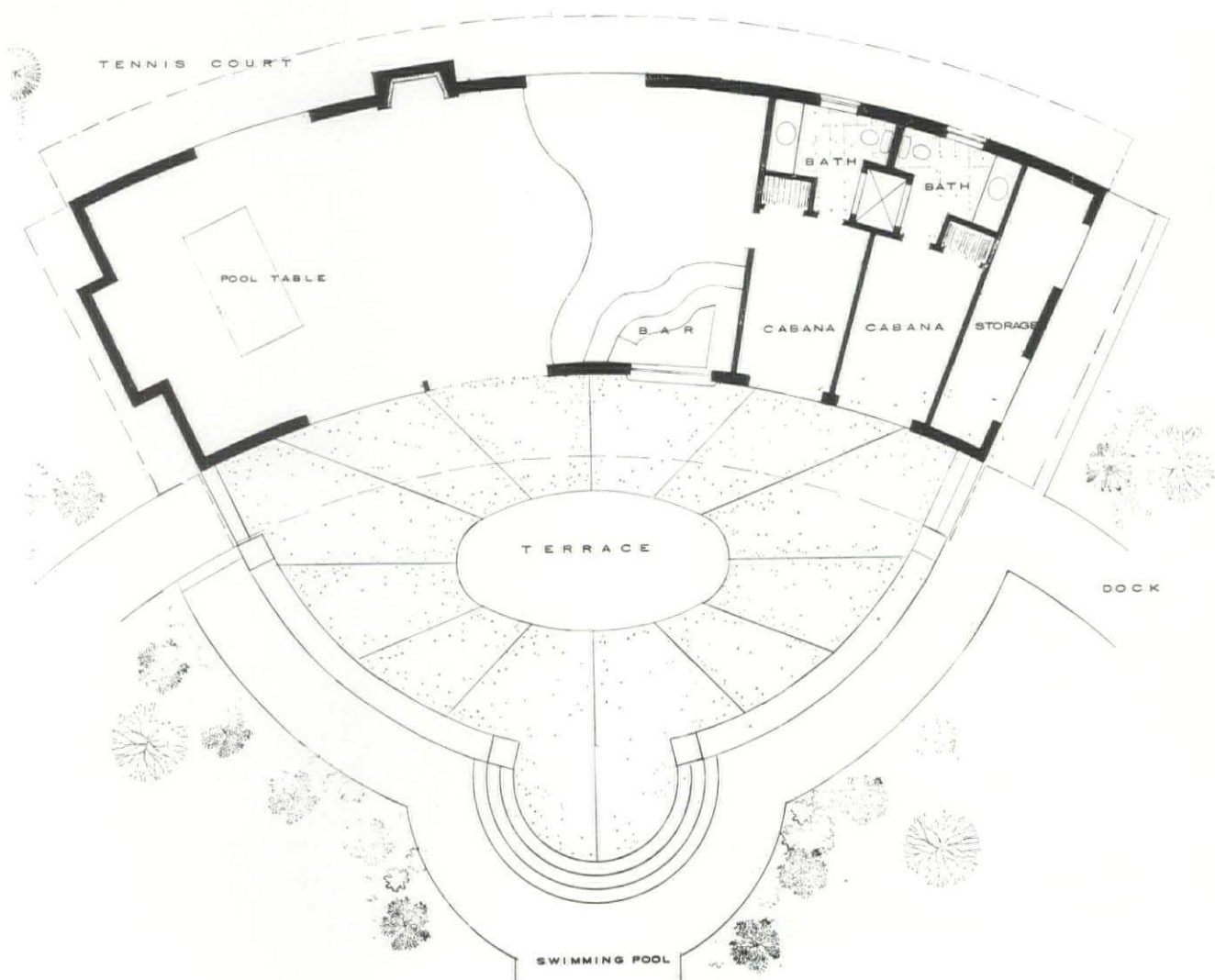
bronze chandelier over the low game table is also a French import. A free-form bar, designed to seat eight people, serves mostly for sodas, ice cream and sandwiches. Its rich fruitwood counter is inlaid paisley of hot pink, orange and green in lamination. The television corner cabinet is also used for game storage. Drapery fabrics are open cotton weave in moss greens and goldenrod. "His" and "Her" cabanas for guests were an important part of the architectural plan. Hers features antique French bamboo furniture in tortoise shell against a Victorian striped paper in old rose and hot pink. His, on the other hand, is masculine in motif

*(continued)*





*Circular stepping stones lead from main house to pool; statue in its red brick niche beyond.*





*Lighted Tiffany window lends touch of elegance to Billiard area. Clay tile garden walk leads to main house at left.*



*Soda fountain is a fully equipped unit with facilities for short order cooking provided.*

## Garden Playhouse

with hand-carved Spanish furnishings in natural oak, silhouetted against cork wallcovering and flocked paper of old swords and daggers. A sun patio is provided outside with an oval dance floor. Swimming pool and tennis courts are at the threshold, with rose gardens and a wide canal to the ocean nearby. The gardens give a different view and feeling with each direction, with every attitude remaining quiet and serene. The finished product truly shows the careful coordination between architect, interior designers and landscape architect, in this most happy experience—a garden playhouse.

*Where friendships are made and kept — conversational grouping features marble fireplace salvaged from mansion that once donned game room site.*





*Great oak tree is vertical focal point about which overlapping horizontal roof planes move. Lanai beyond.*



*Cypress light provides counterpoint as trellis hovers lightly overhead, introducing the character of space beyond.*

# Combinaison des Beaux' Arts

**Dan C. Duckham, Architect**

*Homer Shrewsbury, Jr., AID, Interiors  
Mario Cuomo, Contractor  
Charles E. Allen, Landscape Architect  
Yuichi Idaka, Photography*



*Low planter reaches out, extending firm roots into the land, creating well-integrated transition between nature and the man-made structure.*



*Entry is not yet revealed as one approaches from guest parking area.*

## Combinaison des Beaux' Arts

The Allen residence lies serenely at rest on its lushly endowed site in a heavily wooded section of Fort Lauderdale. It seems in a state of complete repose—seems to be *of* its site rather than *on* it. Yet, it is wonderfully dynamic in its composition of soaring horizontal roof planes and sweeping verticals. It imparts an air of pride in its own existence—of self-confidence with humility. Charles E. Allen, a landscape architect, could easily visualize the appropriateness of this location for their desired house, and for the landscaping which he would ultimately design. Mrs. Allen, avidly interested in art, is quite

active in community cultural affairs. Their choice of architect was made expressly for clear interpretation of their home requirements. The three then set out to establish a program... to decide upon and to define as concisely as possible all the criteria by which the architect limits and shapes his design. Practical requirements such as size and use of rooms, number of bedrooms and baths, etc., naturally came first. "Unfortunately, too many people stop here, at the beginning," the architect believed, "not realizing that it is the aesthetic framework here established that the resulting design will grow to fill." Since the home was to serve somewhat as a flexible background for their art possessions, maximum wall space was a necessity—yet, maximum openness was also required to insure visual continuity between interior and exterior. Several large paintings made some high walls necessary. Outdoor living areas adjacent to major interior areas were requested. One of these was to be screened. All must offer complete privacy from the street. The structure was to be oriented for natural light and ventilation, and one

spectacular live oak was to be the focal point. It was determined early that this tree would be the vertical counterpoint for essential horizontality in the structure. A secondary focal point was to be a natural cluster of sabal palms to the north of the main oak tree. In this area of the site, the growth was "rain forest" in character and would ultimately be developed into a tropical palm garden. A major functional requirement which was later used to aesthetic advantage was the Allens' request for a floor system that allowed a ventilated air space under the house in order to gain the most moisture resistance possible for the preservation of paintings. The Allens' concept of beauty seemed in close harmony with that of the architect. Simplicity was, they all agreed, the most important ingredient. In this case, it was determined that simplicity did not mean plainness or the rationing of architectural elements but, rather, it meant clarity of form and refinement of details. It meant an underlying sense of order and proportion. Integrity, they agreed, should be the underlying

*(continued)*

*The wonderful magic of nighttime emerges to enhance a festive dining occasion as roof planes above seem to float upon a sea of light.*





*Living room is richly treated with earth tone fabrics as art provides strong color accents. Major space is simple and uncontrived.*

## Combinaison des Beaux' Arts

discipline. "To be meaningful," the architect theorized, "a building must be, first of all, unfalteringly true to its purpose. It must be an honest expression, not only of its use, but also of its time, place and circumstances. Unity should be expressed in its consistency of material, form and order — drawing all together in an inseparable oneness." The result of this process is the residence pictured on these pages. It is essentially an L-shaped plan with a short leg reaching south and embracing the main live oak. A double carport extends north, shielding the palm garden from the street. The floor structure is prestressed concrete, spanning between exterior wall footings and elevated two feet above grade. This system, although motivated by practical considerations, resulted in the interplay of raised and extended terrace areas and the extensive low planter which surrounds the house on three sides. This planter became the visual base upon which the main structure rests. It serves to extend the building outward to a graceful transition between nature and the man-made object. Mr. Allen's sensitive landscaping of these areas have made the transition complete. The walls are mostly of natural concrete blocks and are expressed in simple vertical planes. Walls surrounding the kitchen and bathroom are frame with plywood surfaces, mahogany inside and fir outside. There are three roof levels, the highest forming a twelve foot ceiling height in the living room. Roofs of both areas adjacent to the living room are three feet four inches lower and extend into the high area as interior soffits. The carport roof forms a third level, dropping down in relation to the ground level floor. A very important fourth horizontal expression is an extensive trellis which serves as the catalyst to tie the composition together. It hovers just above door height and offers intimate scale to otherwise high spaces. The deep cypress members sweep through the interior and, together with cork tile floors directly below, define the circulation pathway.

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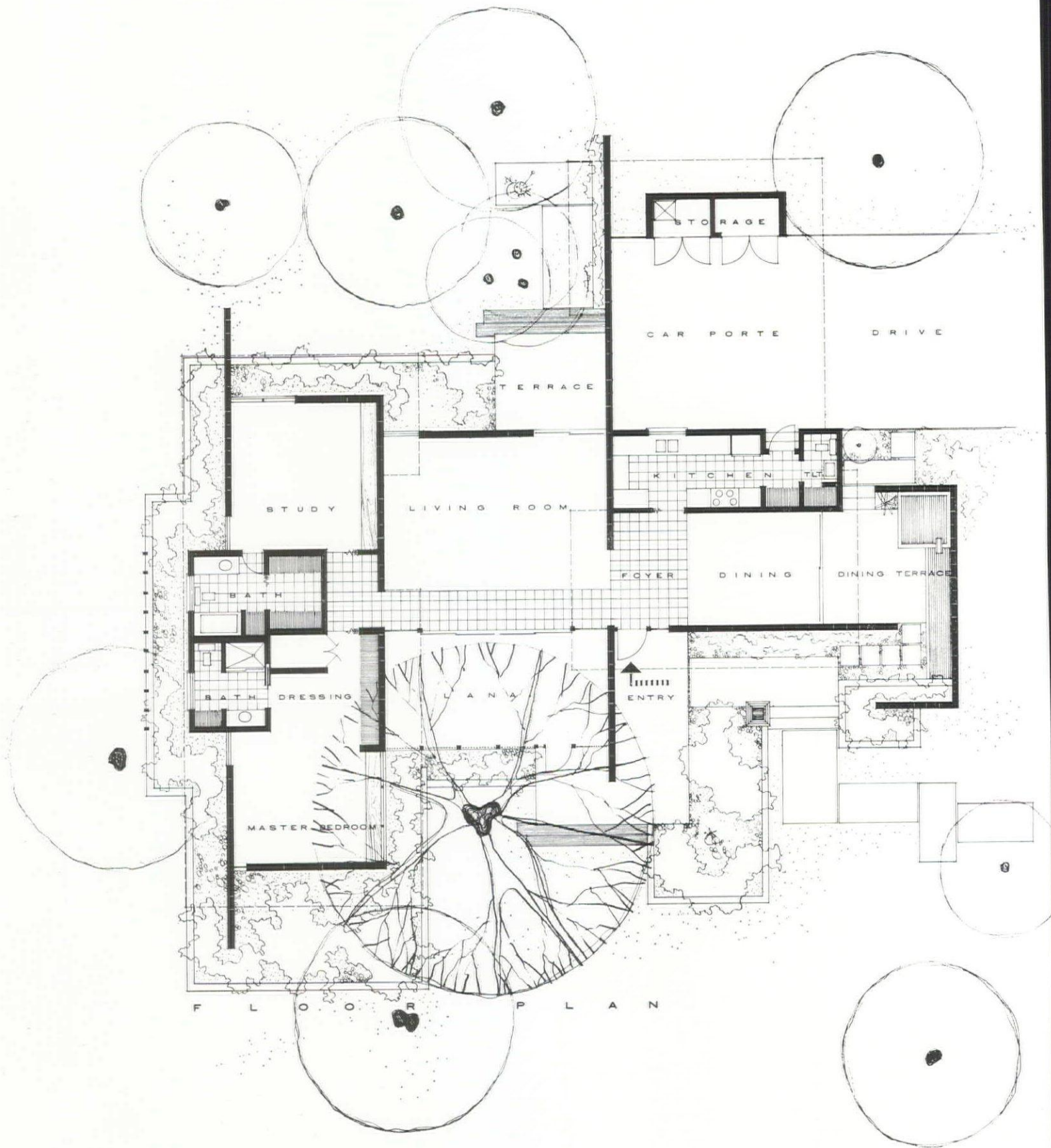


*Cypress trellis hovers overhead, making space "flow" from living room to foyer and dining room beyond.*



*secluded view of the garden and the sound of a bubbling fountain add to the pleasure of dining.*

Combinaison des Beaux' Arts



It continues into the kitchen where white plastic fills the voids — hence, a luminous ceiling. The four major areas are isolated into “islands” of rich moss green carpeting. Sliding glass doors open the south wall of the living room both visually and functionally to the screened lanai. Openness

both above and below the trellis serve to bring the oak into constant awareness from within. When the upper foliage is seen from the inside through the trellis-like screened roof of the lanai, the two appear interwoven. Mr. Allen has designed and is personally executing a long range plan for the development of his arboretum. It will ultimately include a great variety of specimen plants arranged in several gardens of

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*Cypress and cork contrast with crisp whites in this bright and functional kitchen.*

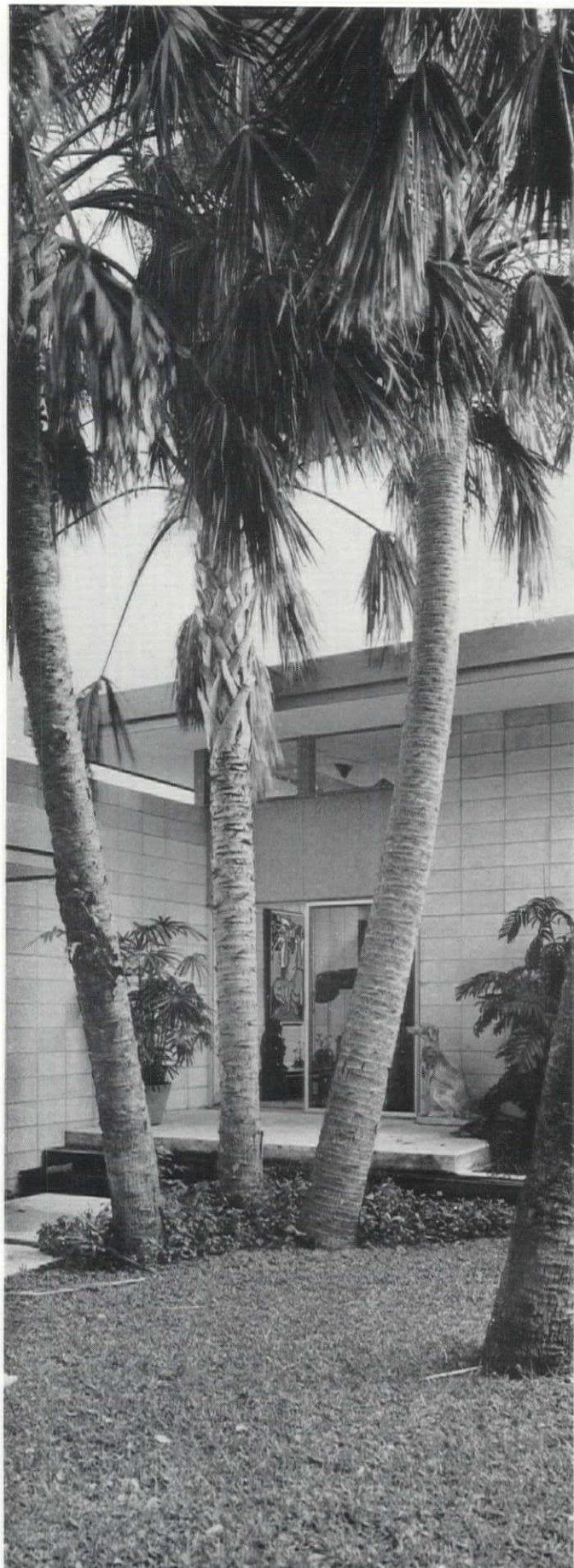


*Cabinets and shelves to the right accommodate television, stereo and library. Study provides comfortable surroundings for watching, listening and reading. Oversized bed is integrated to structure by ceiling height linen-clad panel behind. Great oak is just outside windows to the left.*



## Combinaison des Beaux' Arts

different character. A kitchen garden will provide Mrs. Allen with vegetables and herbs, as well as a flower and rose garden for a constant supply of cut flowers. The large southern portion of the lot will be devoted to lawn space for badminton and croquet. North of the carport will be the work and service area. This will be fenced, and will include a slat house, potting and work table, storage space, compost pit and propagating area. A dining patio, adjacent to the dining room, features water, and the sound of a bubbling fountain. The two-leveled pond is the home of flowering water plants and tropical fish. The entire site will eventually be enclosed by a screen of plant growth at the property line. Mrs. Allen worked with the interior designer in the selection and coordination of interior colors and fabrics. The carpet is moss green and sets a theme of organic understatement. All furniture fabrics follow in a palette of subtle earth tones, shades of greens and browns, allowing the paintings and accessories to provide accents of strong color. Furnishings are all of teakwood and of Scandinavian design. Draperies throughout are a loosely woven beige Belgian linen. The kitchen is extremely functional and almost entirely counterspace. Colors are simply wood tones and crisp white, again allowing accessory colors to dominate. Cabinets are bleached cypress and the floor, cork. Bathroom walls are semi-glazed mosaic tile, also in earth colors. This is a Florida house — expressive of the horizontality of the land, and of nature's coloring. It is warm and serene, and at the same time dramatic and powerful. Appropriateness is complete when the owners seem to "wear" their house as an integral part of their being.





*Clean, white lines of entrance wall offer pleasing contrast against slate gray paving. Formal façade sets the character of the house.*

## Chateau in Miniature

Typical of Naples' way of life are small dinner parties, sparkling water viewed through windows of charming, even elegant, small homes — most in sharp contrast to the owners' larger northern homes — and with all, a spacious relaxed atmosphere. Possibly the Port Royal home of Mr. and Mrs. Humbert Powell, Jr., typifies as much as any other the feeling described above. Mr. and Mrs. Powell, formerly of Philadelphia, are summer residents of Rangeley, Maine. They enjoy the company of interesting people in parties of eight or ten, gourmet food — perfection in every minute detail. They wanted a small, easy-to-maintain home which would enable them to live and entertain informally, and with all the conveniences a large house provides. Their ideas for this home embodied exactly these requirements, producing a jewel of a house which lends itself magnificently for entertaining. Every thought has been given to space — and to the illusion of more space. The owners desired a house which was formal at the front entrance — a touch in keeping with the neighborhood. Landscaping of the front yard was expressly planned to create this feeling of formality. Extensive paving of this area provides ample parking and a spacious entrance court, and minimizes yard maintenance. The entrance wall and posts add foreground and frame the view of the house, visually expanding its size. Placed forward of the main building, the garage is separated from it by a covered walkway, equipped with additional storage closets. The style is a combination of traditional French with some modern adaptations to help control local climatic conditions: a roof overhang for protection from the rains, and windows placed to gain most use of prevailing breezes. The bow-windows and columns at the front assert style and add character to exterior as well as interior. The home is constructed of concrete block and stucco, with concrete footings. Stark but pleasing contrast is produced by the white exterior walls and dark gray tile roof. The dormer windows are roofed with copper. Fixtures recessed in wall niches light the entrance terrace. The building was scaled and designed around the owners' preconceived ideas of finishes, furnishings, color and decor. Walls are of off-white, covered in glasscloth, and colors of blue, green and yellow have been used throughout. Full floor coverage of blue carpeting adds to the illusion of spaciousness, the exception being the marble of the entry hall, and the kitchen. For the foyer, the interior designer chose a massive Baroque Italian

*(continued)*

### **Donald E. Nick, Architect**

*Holland Salley, AID, Interiors*

*Hugh Bremerman and Son, Contractor*

*Frederic B. Stresau and Associates, Landscape Architects*

*Yuichi Idaka, Photography*

*Square columns and dormer window at entrance add architectural interest.*





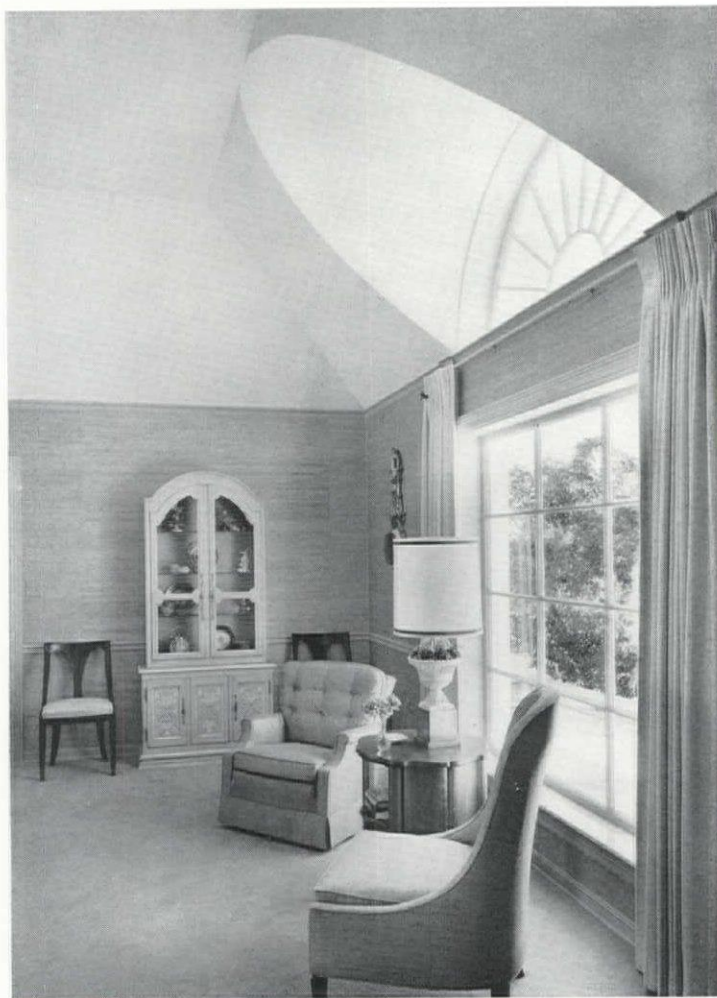
*Large window of east living room wall affords lovely view of Naples Bay.*

*Arch of dormer window becomes a dramatic feature of high ceiling.*

## Chateau in Miniature

Commode in antique white and green with a simulated marble top, a reproduction by Baker from the original in the Baker Museum. The floor-to-ceiling dormer window in the living room emphasizes the height of the room and the spaciousness one experiences upon entering. Much of the furniture has been custom styled and crafted by the interior designer and his staff, such as the built-in dining room buffet. A convenient, but not overly large, kitchen is both functional and attractive. The home has one oversized bedroom with a dressing room adjoining, and an abundance of closet space. Mr. Powell pursues his hobby of stamp collecting in an intimately scaled den which readily serves to accommodate overnight guests. Electrically powered reverse cycle air conditioning assures a comfortable temperature summer and winter. The rear terrace, finished in Keystone, is in free form shape to set the pattern of the rear garden, and is arranged on two levels, providing interest and variety. Informality prevails on these terrace expanses which leisurely embrace the beautiful Bay of Naples.

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## Chateau in Miniature

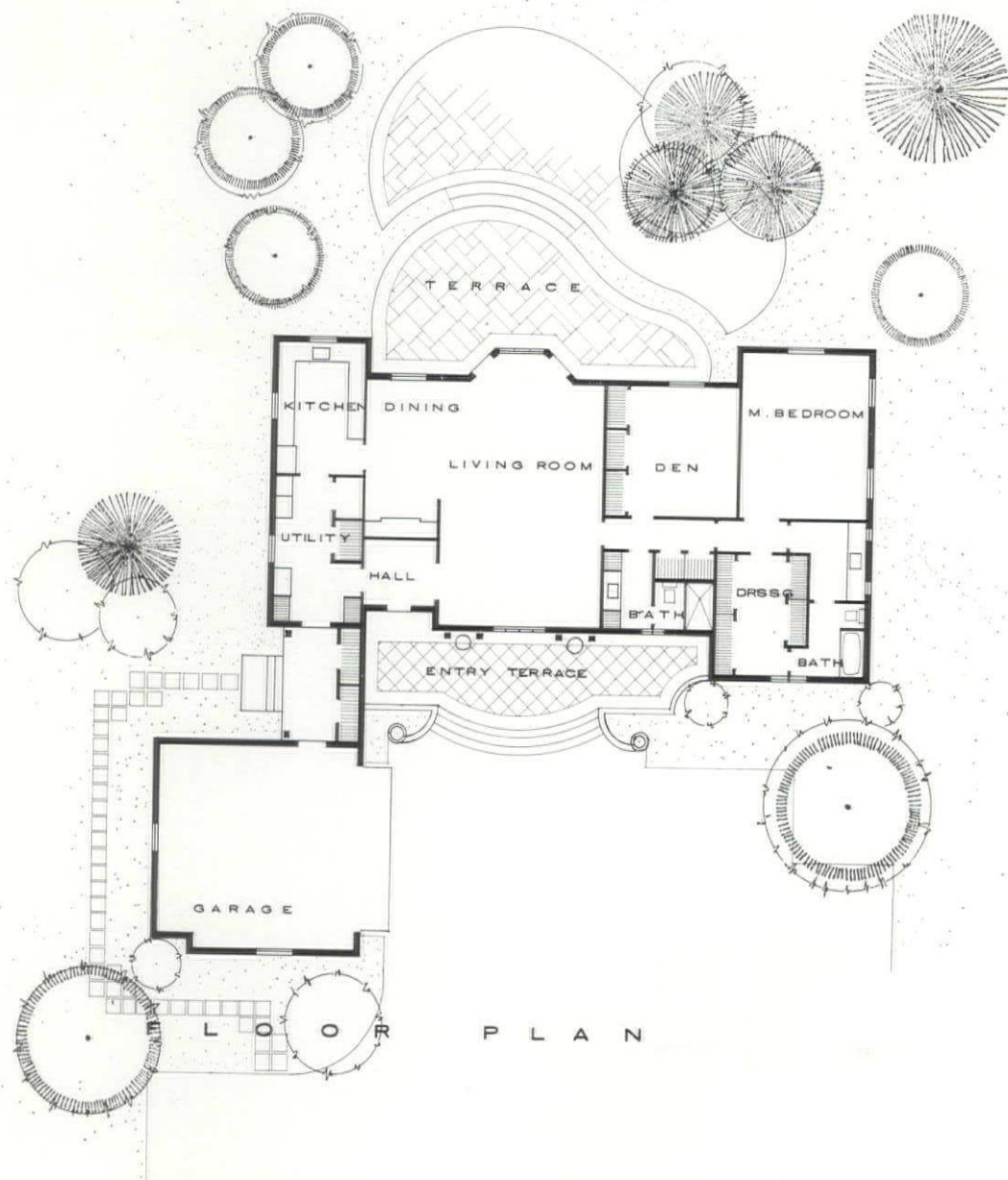
*Kitchen uses U-shape for convenience and efficiency.*

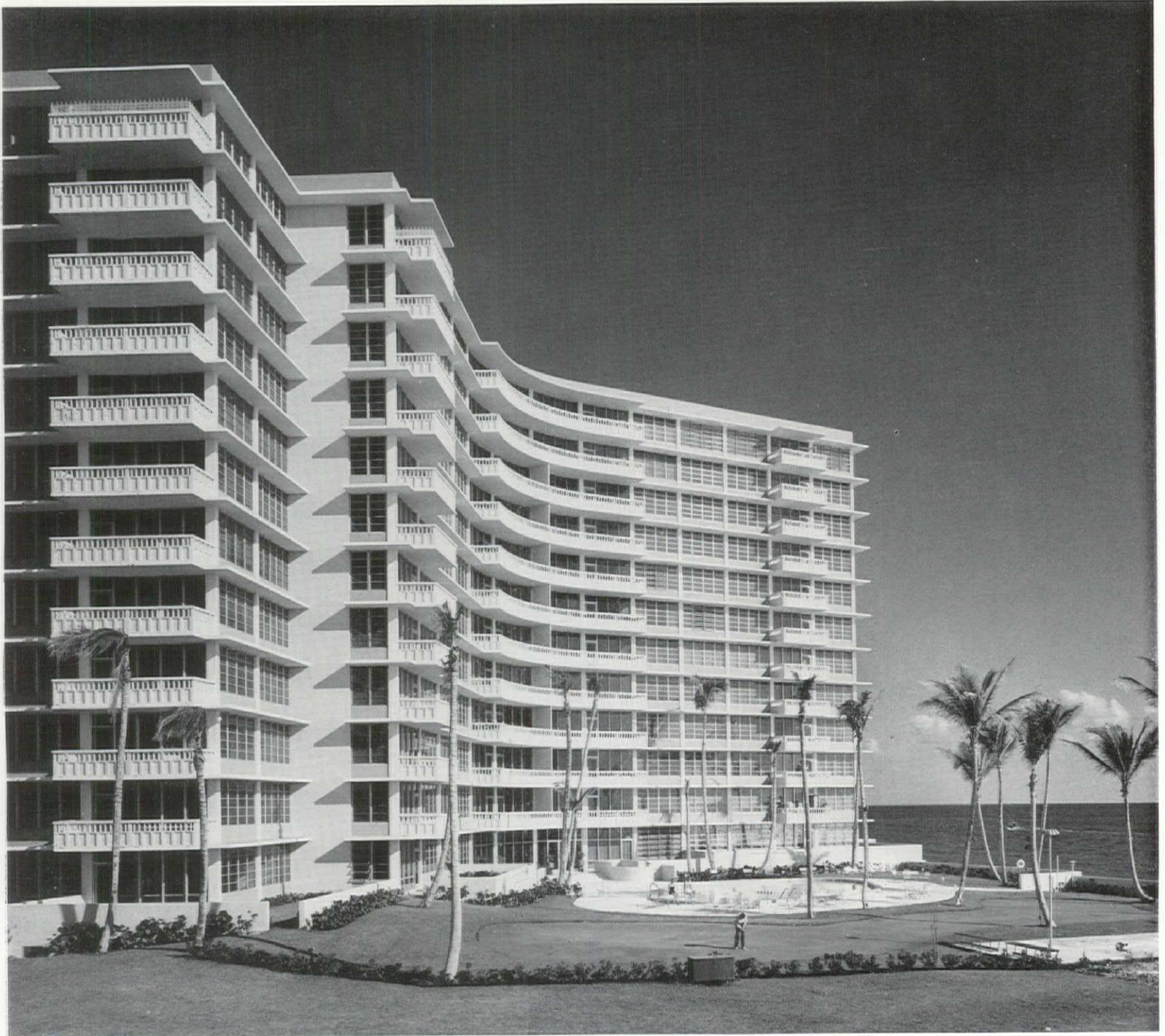
*Harmony and graciousness are experienced in living-dining arrangement. Door at left leads to rear terrace and Naples Bay.*





*View of the home from Naples Bay, showing the informal arrangement of terraces and landscaping.*





*Sabal Point Apartments' southeast orientation and curved shape provides the best protected view and most desirable exposure.*

# Condominium Apartments

**Severud and Knight, Architects**

*Crain and Crouse, Structural Engineers  
Cook-Sloane-Lowe Associates, Mechanical Engineers  
Frank J. Rooney, Inc., Contractor  
George Jeffords, AID, Interiors, Public Areas  
Swan Brown, Jr., Landscape Architect  
Yuichi Idaka, Photography*

Consideration of its unusual site was foremost in the design of Sabal Point Apartments, a development of The Arvida Corporation. Located on top of a natural dune and sandstone formation, the building rests twenty-two feet above where the Gulfstream nearly touches the shore. With the Atlantic to the East, Lake Boca Raton to the West and Boca Raton Inlet to the South, the structure has been uniquely designed to take maximum advantage of its peninsular location. All efforts were made to return the site as nearly as possible to its natural contour and elevation upon completion of construction. This elevation allowed creation of basement level services and areas for the most efficient control of various kinds of traffic, thus avoiding disturbance of the residential atmosphere above. The basement level includes a 46-car underground parking area, all utility rooms, maintenance room, car wash, servants efficiencies, locker rooms for residents as well as transient servants, large apartment storage rooms and direct access to beach and pool. All deliveries may be made at this level with ample vehicle clearance. Even so, the lowest level is ten feet above normal high tide. In order to eliminate the usual basic objection to ground floor apartments, terraces and garden walls are arranged in such a way that privacy is afforded without sacrificing view. The pool, putting green and shuffleboard are on a lower level so that normal sight lines do not look directly into these units. The beach, an even lower level, is in turn screened and separated. Sabal Point Apartments' curved shape was arrived at to afford all apartments a combination

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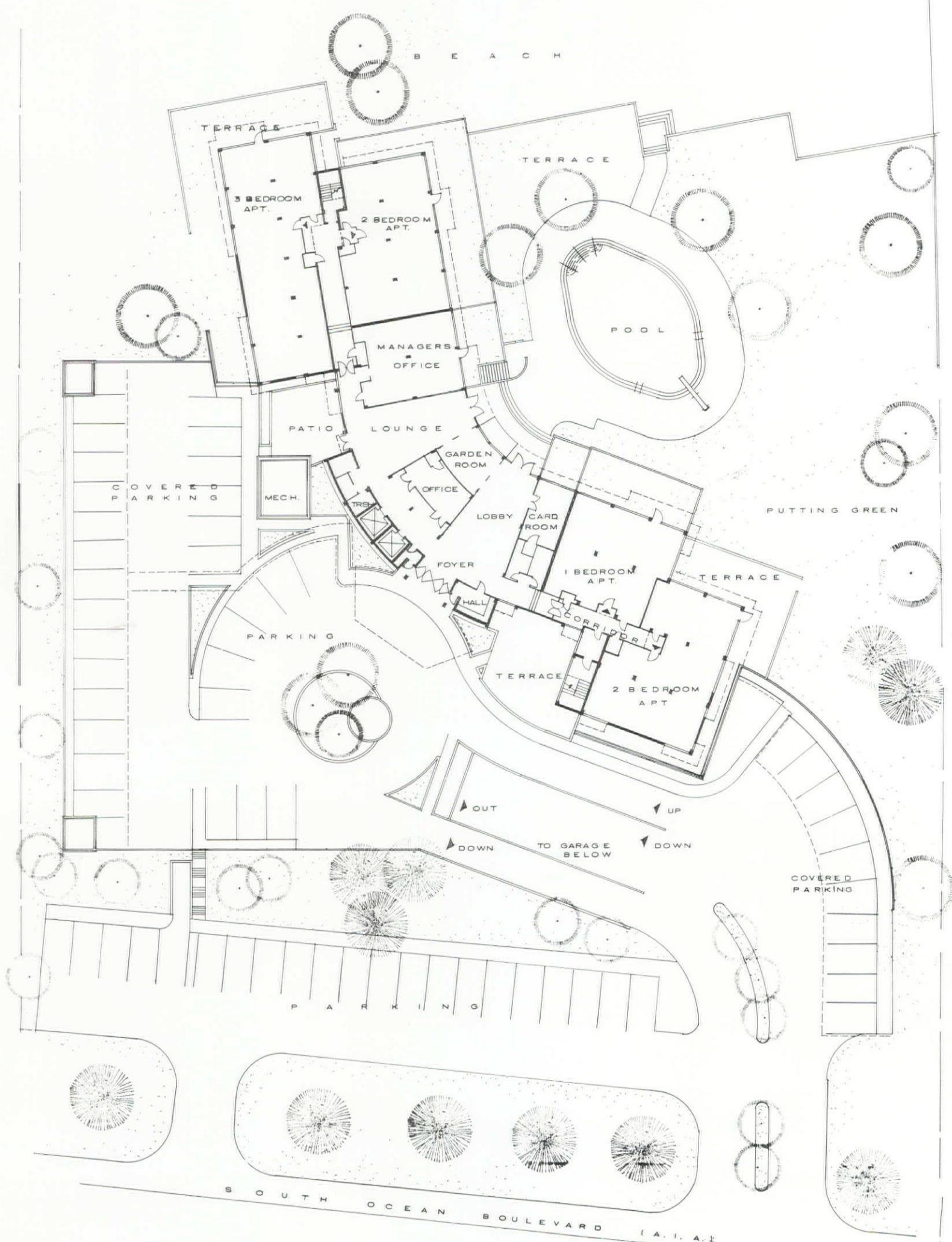


*The elevated parking deck features a three-car cantilevered entrance canopy and raised planting areas.*

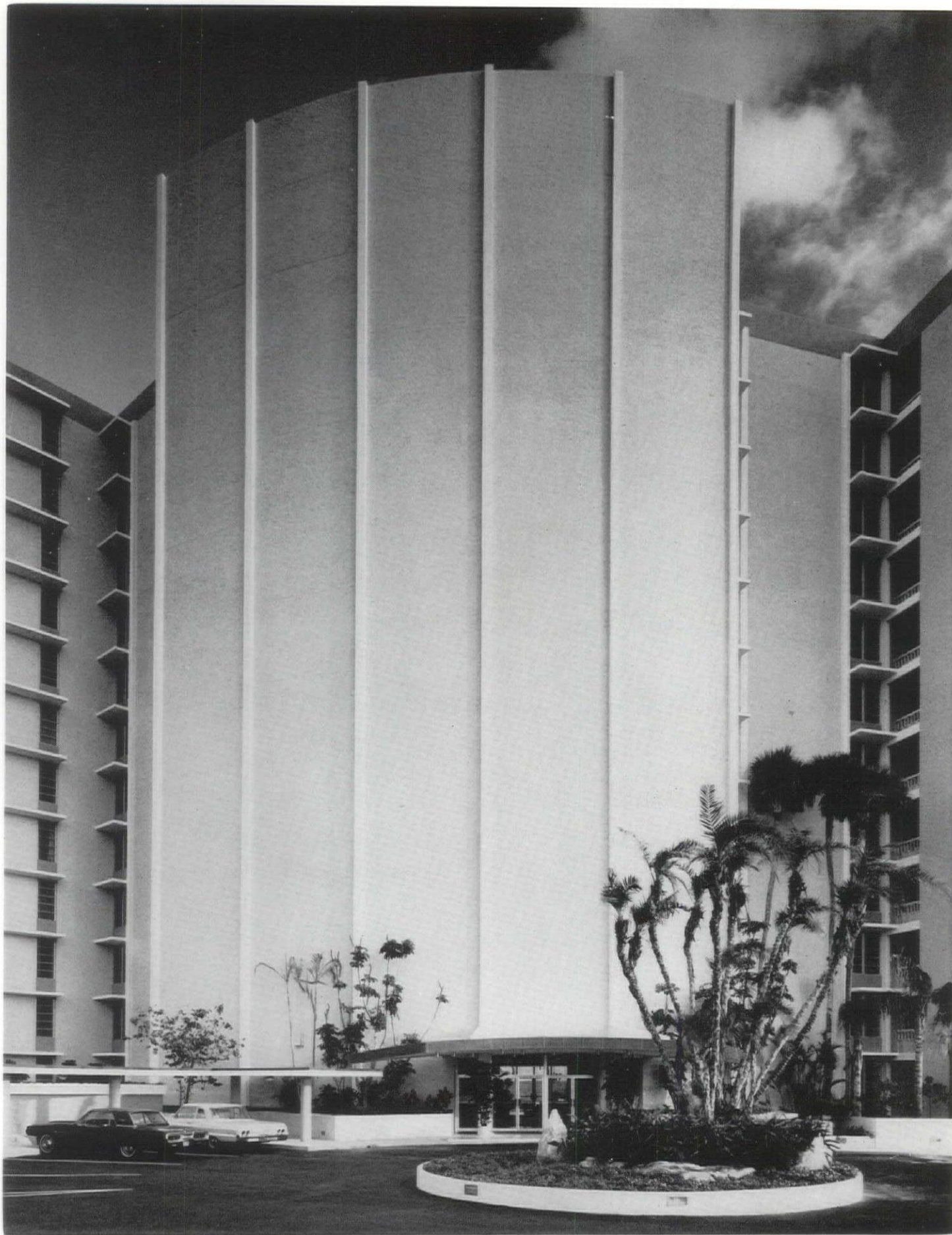
*A view through the building to the ocean is provided at the main entrance. Ground floor apartments are twenty-two feet above sea level.*



B E A C H



GROUND LEVEL AND LOBBY PLANS



*A massive enclosure, pierced at its base by the entrance, houses services, utilities, and storage for the apartments.*

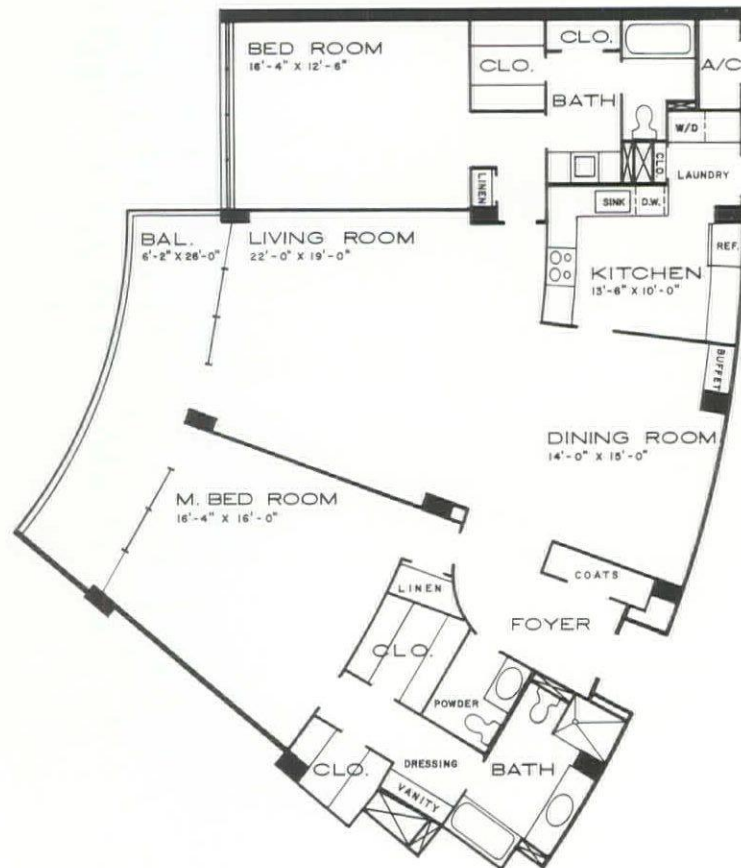
of maximum ocean view and best orientation. This planning included preserving the view even if a neighboring building is erected to the south. The main entry at the lobby level is reached by an automobile and pedestrian ramp which terminates under a large cantilevered canopy. Parking spaces,

both covered and open, are located on this level and broken up by raised planting bins and walks. Again, terraces and grading around the area were designed to return the site to its original line and slope as much as possible. All apartments are large and

*(continued)*



*A residential atmosphere and scale is carried throughout the public areas.*



APARTMENT NO. 4



## Condominium Apartments

comfortably planned. Design includes four two-bedroom, one three-bedroom and one one-bedroom unit per floor. One bedroom units are approximately 1,400 square feet and have two full baths. Two bedroom units are an average of 1,900 square feet, one with two baths and two with two and a half baths. Three bedroom units are approximately 2,400 square feet with three baths. One bath and powder room in each apartment is floored and wainscoted in marble, and the rest with imported ceramic tile. Kitchens are all electric with luminous ceilings and top line, largest sized appliances, including dish washers and washer-dryers. Several apartments have been combined with others, providing some units with approximately 3,800 square feet of living space each. Daylighted corridors, a low density of six apartments per floor, private storage rooms for each apartment, fast elevators and corridor access to individual air conditioning units are some of the features included in the typical floor design. Balconies are generously sized and railed with partially solid panels for protection from wind and loss of articles. Above and below each window, concrete overhangs provide sun protection, deflect up-draft and relieve vertigo. All glass in the building is heat and glare resistant. Slabs, beams and masonry are light weight concrete, adding insulating and fire rating value. Sabal Point Apartments is the successful architectural result of the attempt to create, not a worked-over hotel or rental unit scheme, but a high rise apartment truly residential in character.



*The lounge on the lobby floor is away from traffic, with a view across the pool to the ocean.*

*A smaller "Garden" room connects the lounge with the lobby.*



## Condominium Apartments

A most unusual blend of contemporary and antique decor successfully captures casual elegance and old world charm in this model apartment. The feeling is immediately present in the foyer by way of a fountain with surrounding greenery, and by classic mouldings recreated in anaglypta (heavy pressed paper). In the living room, a chenille covered coffee table with three-quarter inch plate glass top is an original by the interior designer. Draperies—light, airy casements in white graduating to soft yellow and gold—are a subtle compliment to the heavier golds, apricots and ambers used in living and dining areas and den. Raised approximately six inches to give added interest and a better ocean view, the den has been done in rough green/gold tweeds and textures. Soft white/beiges in the master bedroom serve to highlight the dramatic effect of the duo bed on its five-inch carpeted platform. The headboard is gold leaf; the bedspread, all-over vermicelli quilted beige antique satin. Colors and accents have been expressly chosen to compliment and add depth to each room, and to strengthen the feeling of dignity throughout.

### Model Apartment

*George Jeffords, AID, Interiors*  
*Yuichi Idaka, Photography*

*Golds and ambers dominate living room color scheme. Large Chippendale mirrors blended with contemporary coffee table set tone for casual elegance.*





*Dramatic effect of raised bed is further emphasized by subtle monochromatic beiges and off whites. Antique gold headboard adds vivid note of contrast.*



*Looking from bar, this room has been done to create warm comfortable masculine atmosphere.*



*Antique white brick, stained oak floors and Old Spanish door form the custom-designed approach to the apartment.*

## Occupied Penthouse Apartment

**Myrtle C. Corbman, Architectural Designer**

*Myrtle C. Corbman, Interiors  
Steve Datzky, Contractor  
Yuichi Idaka, Photography*

## Condominium Apartments

Mr. and Mrs. James W. Fuller formerly owned and resided in a large and gracious home along the Inland Waterway in Boca Raton, Florida. After seeing the setting for the new Sabal Point Condominium, they decided they would like to try apartment living. They commissioned an Allentown, Pennsylvania, architectural designer to select two penthouse apartments at Sabal Point (approximately 4000 square feet), and merge and build with this total area one apartment which would structurally impart the feeling of a *house*. The apartments were purchased as one large open area — only necessary steel supporting columns and chases for electrical and plumbing facilities were in evidence and, of course, existing “exterior” walls and windows. These interior design hazards were a constant source of frustration and, in most cases, unusually difficult to reconcile but, at the same time, they were a pleasurable challenge. The balancing and exciting factor for the designer was creating a suitable, comfortable and elegant background for her clients. Mr. and Mrs. Fuller are fun-loving hosts, as well as active participants in community affairs. Although this is their winter

*(continued)*

*View from entrance hall to living room with its lush handloomed white area rug. Graceful arches and webb-like iron grilles set Mediterranean feeling that flows through all rooms.*





*Card area of living room with background of magnificent antique painted and stained glass bi-fold screen. Spanish-type chairs are upholstered in topaz velvet.*

## Condominium Apartments

home, their affiliations are year 'round. In recent years, their designer had planned, landscaped and decorated a summer residence for them — an elegant Eighteenth Century French country home and guest house. She was, therefore, well aware of the needs of her clients. When given the “go ahead,” the designer proceeded to draw plans and, using the Mediterranean theme, actually designed a house within the given space. Completely ignoring the combined apartments' seemingly endless windows and exterior walls, she created her own necessary window openings and required room areas. Using the large and inviting entrance hall as the pivotal point, the

apartment was divided into two wings. To the right lies the living and guest wing, to the left the master bedroom suite. The entry itself is a charming departure from the usual. Walls of paneled ash wood, Mediterranean glazed tile floors, iron and crystal wall sconces, lush topaz wool area rug with six inch fringed ends and antique ebony chairs with mother-of-pearl inlay — all this creates a feeling of quiet elegance, yet extreme livability. Entering the living room, there is a continuous flow of blending design, color and spaciousness. This room is divided into three areas — music, cards and conversation.

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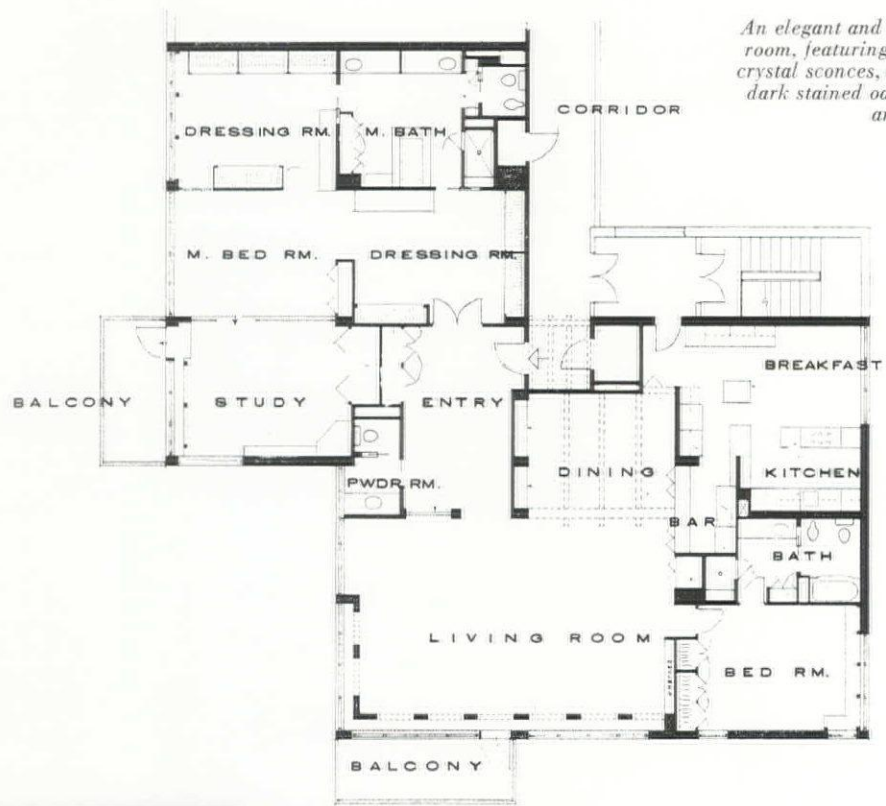


*Conversation corner of living room with pecan wood bookshelves on ash wood wall.*

*Sheer white curtains have heavy cotton lace border in beige, and are complimented by white marble urns. Ratchet sofa is covered in bronze antique velvet.*



An elegant and enchanting dining room, featuring French topaz and crystal sconces, crystal chandelier and dark stained oak storage cabinets and beamed ceiling.



## Condominium Apartments



Handcarved wood screen closes over bar and television area of living room.

Soft lighting, beautiful appointments, comfortable chairs, deep pile luxurious area rugs, color—or rather the absence of color—and, more importantly the structural scale and textures and the play of light and shadow, carries through with the feeling of complete comfort. The master bedroom suite consists of a large dressing room for Mr. Fuller, containing beautifully fitted clothes closets, each one designated for specific type wearing apparel and partitioned accordingly. The closet doors have arched tops and are made of ash wood, antiqued to a soft beige tone. Hardware is black iron and topaz crystal. The wall covering is simulated stone. Floors are imported Italian ceramic tile in cream and light brown Mediterranean pattern. A large area rug of hand-loomed unbleached wool with six inch fringe

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Kitchen is done in pastel yellow, with glazed ceramic tile floor and yellow vinyl wall covering.





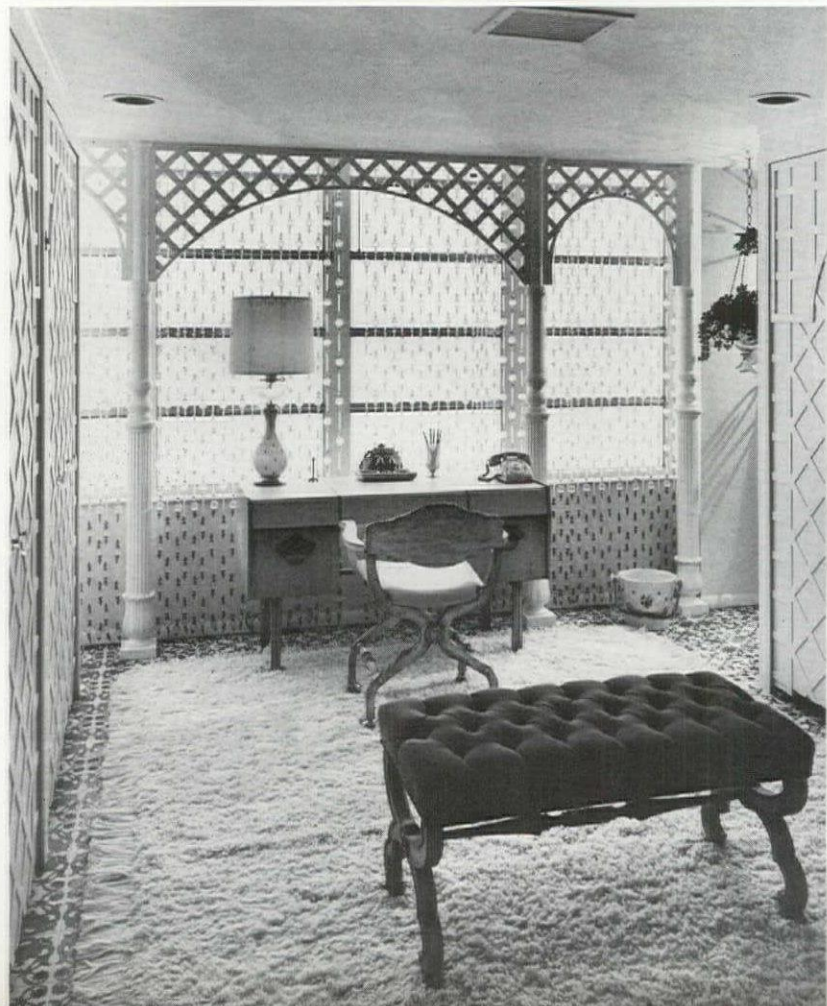




*A magnificent four-poster Spanish bed with topaz velvet headboard, canopy and bedskirt is centered in master bedroom suite.*

*Arched trellis and carved posts add to the delicacy of Mrs. Fullers' dressing room.*

*Mr. Fullers' dressing room houses completely fitted closets for his every need.*





*Master bedroom study and television area has raised floor of dark stained wood planks. Wood, topaz, crystal and tortoiseshell screen the windows*

## Condominium Apartments

was used in this room, together with a slipper chair covered in houndstooth check linen in beige and white. A ten-foot-long dresser covers one wall, and a tie cabinet is recessed in the wall over the dresser. Mrs. Fuller's dressing room is a study in contrasts. The graceful arches and posts camouflaging the window area give a garden-type illusion because of the trellis design, which follows on the doors of the fitted clothes closets. Off-white is used here with Bristol blue accessories throughout. The master bedroom section of the suite is truly two rooms in one. Here, the designer artfully raised one half of the bedroom with a six-inch step and random oak—stained dark—wood floor, closing in this area with a stunning low wrought iron and bronze railing. Television, book shelves and exercising closet are built in. The walls are covered with a nubby silk linen fabric, and the rug repeats the natural white wool and fringe of Mr. Fuller's dressing room. Two comfortable swivel chairs and ottomans are covered with beige Belgian corduroy, and the seat and back cushions with hand-blocked beige, topaz and black linen. The Spanish desk is antiqued in a soft beige and the desk chair is upholstered in beige and white houndstooth check linen with topaz velvet cording. The exquisite master bed is a four-poster with turned bleached oak posts, a high graceful headboard covered in topaz velvet and a shaped canopy upholstered in the same topaz velvet. Sheer curtains, a French import, are subtly embroidered with matching beige thread. The designer has created here a world set apart, yet still much a part of, condominium living.

*Master bath has raised tub with a back wall of topaz glass jewel tile.*



**Very likely  
the finest  
condominium  
apartments  
in Florida.**



**Unquestionably  
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Yuichi Idaka, Photography



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*Architect: Loyd Frank Vann Associates  
Interior Designer: Lloyd G. Gross, A.I.D.  
Photograph: Yuichi Idaka*



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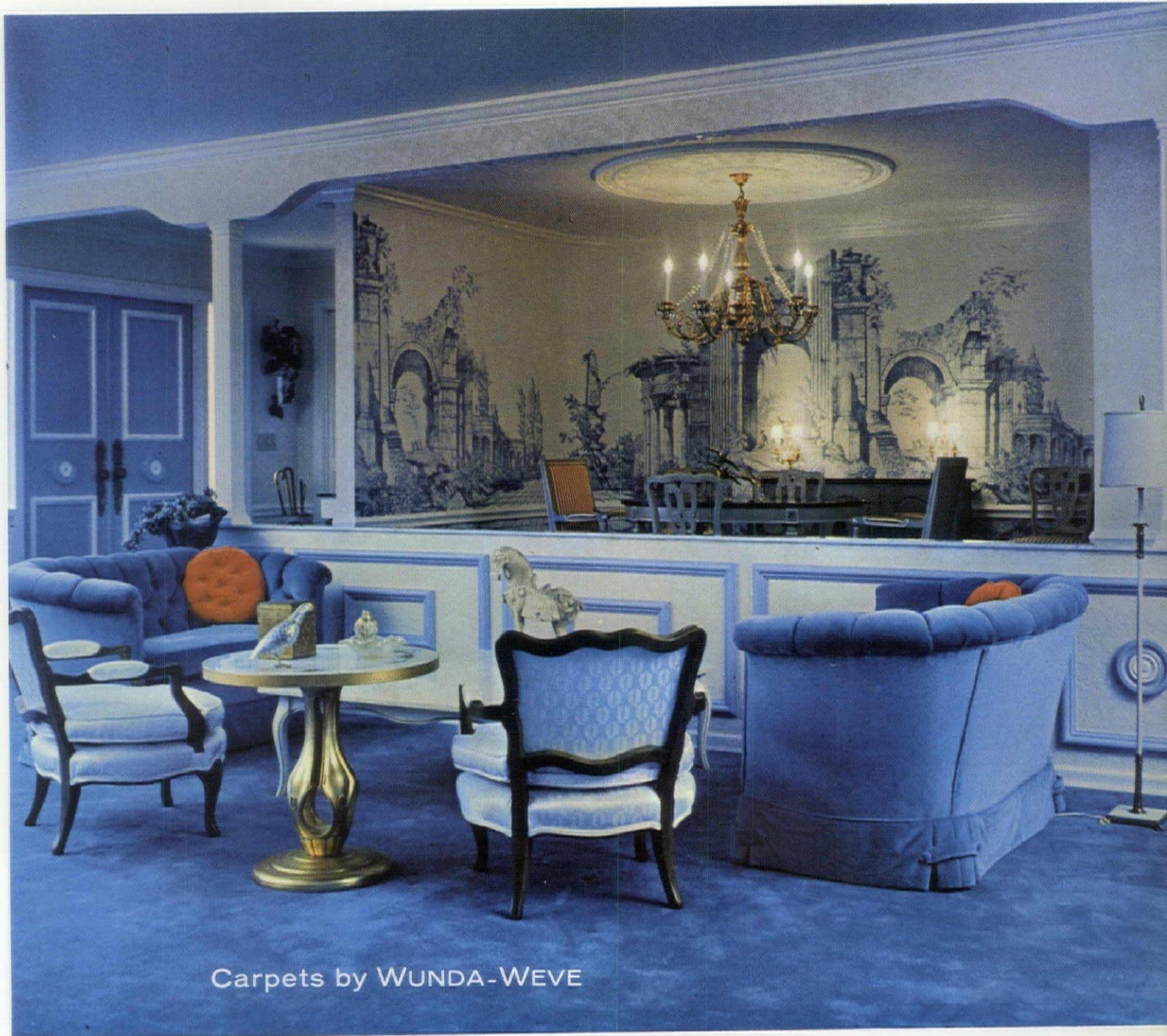
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Penthouse entry into  
living room of Mr. and Mrs.  
J. W. Fuller — pp. 58-65.

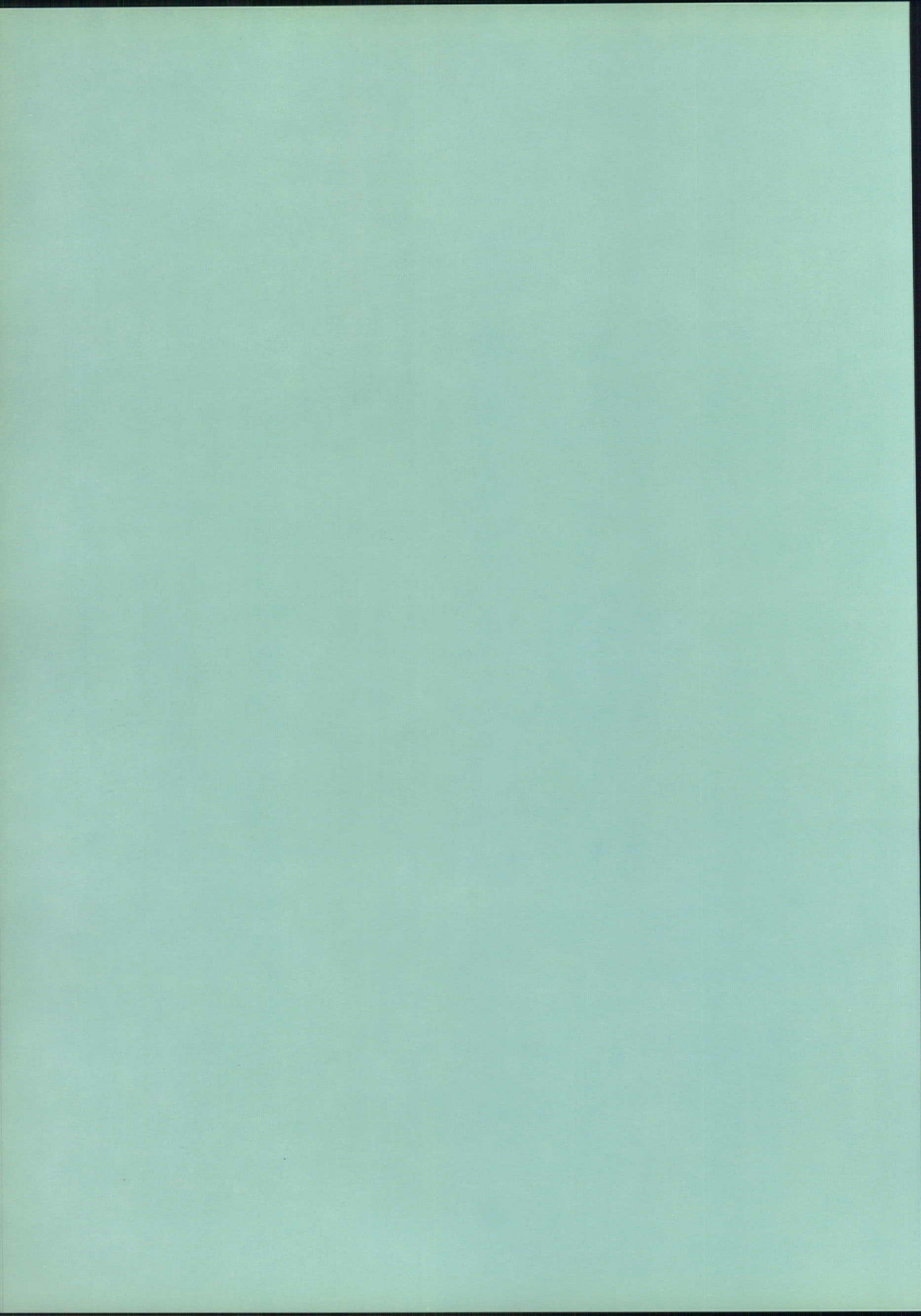
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*After-dark fountain magic — Main Entrance and Rotunda, Pepsi Cola Bottling Company*



*"Water is the Wine of Architecture"*



*After-dark light play on pre-cast aggregate panels gives illusion of glittering jade. Glass-enclosed entrance lobby allows freedom of movement and attitude.*



*Mirror pools and cascading fountains add to refreshing tropical feeling of the building.*

# The Executive



## R. William Clayton, Jr., Architect

*Wes Dunaway of Wes Dunaway Associates, Interiors  
Bertram Warsaw, Structural Engineer  
Grant-Sholk Construction Company, Contractor  
Myrtha Merlo, Landscape Architect  
Yuichi Idaka, Photography*

The ability to defy an area of flat land and bright, continuous sunlight, in some instances, becomes tantamount to design. Sun protection was successfully established in the Executive building, North Miami, by creating an opaque pre-cast concrete-paneled exterior in jade green, with matching Canadian aggregate. The aggregate, resembling glass, glitters in the sun by day and, at night, with lights and reflections from the pools below. These mirror pools and their cascading fountains predominate the buildings' lobby, with the concrete shell cantilevered above them. Each approach to the structure is overwalks, also cantilevered, of gravel-imbedded concrete. The second floor walls serve as support for the floors above, precluding the use of columns and thereby allowing unlimited use of space. Enclosures of bronze plate glass rise from the pool bottoms to the ceilings. Because the basic color scheme was established from the jade-like aggregate and various bronze tints, an earth tone effect was carried through with pleasing success. Conferences between owners, architect and interior designer led to the decision that the subtle hues would graduate to sky tones with each floor. An uplifting and space-defying attitude was thus achieved. Further study and consultation launched the executive offices for owners, The American National Mortgage Company.



*Front facade of building showing main entrance across moat-like mirror pool to main lobby.*

# The Executive

"If a material looks like onyx, it should be onyx," stated the designer. "Wood should be wood. Art used should be original art, and planters should contain, not artificial creations, but nature's own." The entire front entrance wall of the company offices, therefore, is translucent onyx blocks in shades of cream and off-white with golden veining. Rich brown carpeting is of natural undyed wool throughout to serve as a neutral foil for the brilliant accents set against it. Another consistent element was the use of mirror polished chrome and stainless steel. The mirror chrome adds the feeling of efficiency so much a part of this age. Walls in the reception room and secretary's corridor are teak paneled. File cabinets,

built into one of these walls, are topped by deep storage areas with touch latch door access. Semi-privacy is afforded in secretary's quarters by the addition of seven foot high, one-inch cork-covered partitions. Luminous ceilings in this area provide a light level which can be raised or lowered. In the reception room, the generous sofa is covered in lacquer red velvet, and flanked by classic modern "Egg" chairs in luxurious white and gold nylon. Blue nylon club chairs with loose pillow backs, balance the seating arrangement. The onyx of the entrance wall is matched in tops of stainless steel end tables. All other tables have plate glass tops, adding to the spacious uncluttered feeling. Symbolic of money is the abstract

*Large brass sculpture symbolic of coins is a focal point on the teak wall over the lacquer red antique velvet covered sofa.*





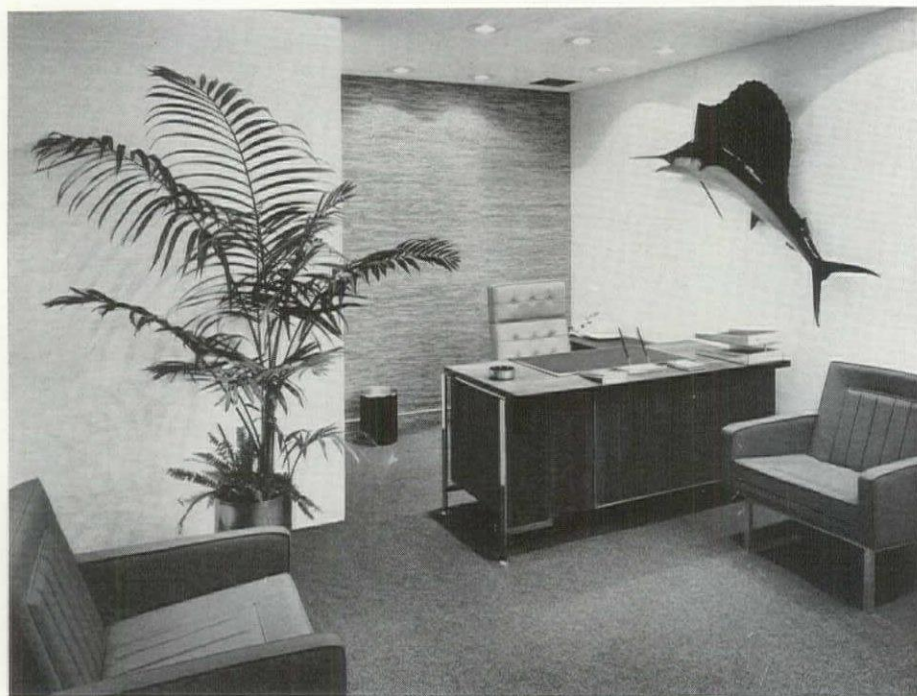
*Translucent onyx, waxed teak, and natural brown teak form a restful background for the clear rich upholstery colors in the reception room.*

brass sculpture above the sofa. A large wood block by Summers and a painting by Nabb complete this room. The receptionist and other secretary desks have oil walnut pedestals, white formica tops and cobalt blue front screens with mirror chrome legs and trim. All secretary chairs are covered in nasturtium yellow wool. Both free standing and wall-hung mirror chrome planters are filled with hardy tropical foliage. Before design of executive offices was planned, each officer was interviewed so that his quarters would reflect his personality. The same carpet is used in all rooms but each has a decidedly different color scheme and atmosphere. In the

president's office, the wood finish used is a specially developed dark teak on walnut. His 54" by 96" table desk has a black Himalayan goat leather inset top with leaf tooling. The oval base is mirror polished. Ten foot, custom designed credenza has four legal files, two box drawers and shelving behind tambour doors. The pulls are chrome plated brass with black Carabao horn insets. Legs are two-inch polished chrome columns. Executive swivel chair is black leather, others are shell-colored leather. Outside wall is veneered with Rosso Verona marble, others are covered with bamboo cloth which repeats the colors of the marble and the swivel chairs.

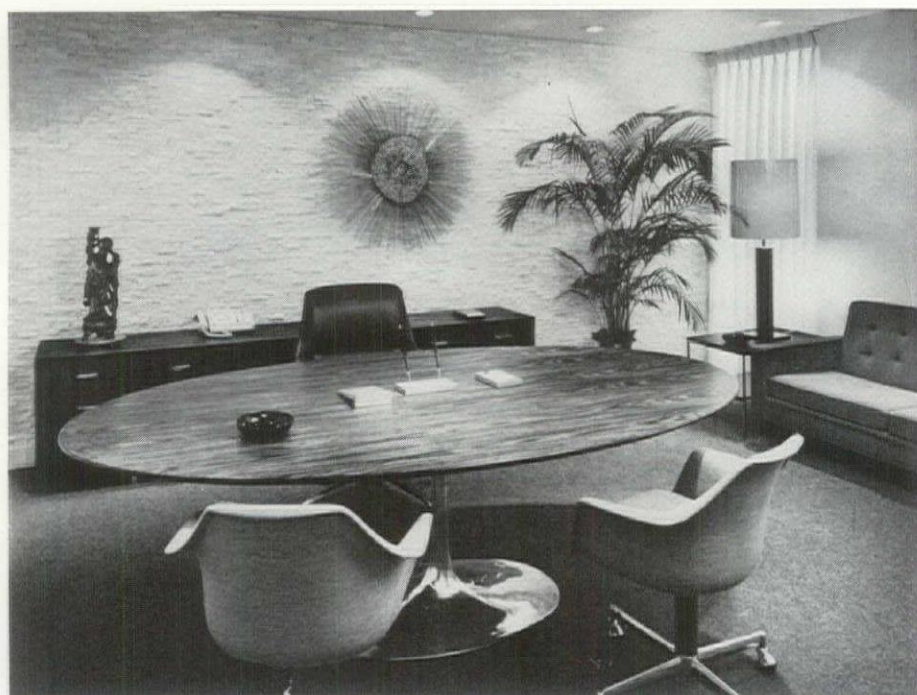
*(continued)*

*Red, grey and putty is the color scheme in this compact efficient executive office.*



## The Executive

A sophisticated tuxedo area sofa is complimented by St. Anne marble column lamps on high end tables. A Japanese, hand-painted screen in greens and browns on antique silver foil was used over the sofa. The executive vice president's office uses a custom desk and credenza of similar design to the president's. The desk, credenza, lamps and end tables here are Brazillian Rosewood. The back wall of this room is white marble, others are covered in off-white grass texture with a silver thread. A large brass sun sculpture is mounted on the marble wall over the credenza. All other offices used oil walnut and polished chrome executive — L desks. Decor here carried equally personalized schemes. The conference room—the only room without wall to wall carpeting — has flooring of parquet Rhodesian Teak. A round wool area rug in various whites, grays and beiges was used under the seventy-two inch diameter conference table, which, supported by a single pedestal, has a height of twenty-five and three-quarter inches for a relaxed, intimate effect. The five foot diameter, eight light chandelier was custom designed. It gives direct light to the table, and is an important element in creating the desired atmosphere of the room. Walls are natural herringbone linen. An Eighteenth Century English hunt engraving hangs on one wall, with French and English hunting horns on the wall opposite them. The Executive presents a fascinating break from the ordinary, through the almost complete dedication of the first floor to water, and through the perception and wish to produce more than four walls.



*White marble back wall gives crispness to office of Executive Vice President.*



*An infinite variety of lighting effects can be developed in quiet elegant office of the President.*

*Antique sculpture, prints and poté tables are perfectly at home in this stimulating contemporary conference room.*





# A Modern Bottling Plant

## **Daverman and Associates, Architects**

*Robert J. Boerema, Architect in Charge*

*Daverman and Associates, Structural Engineers*

*Daverman and Associates, Mechanical Engineers*

*Dignum Associates, Engineering Consultants*

*James Interiors, Inc., Interiors*

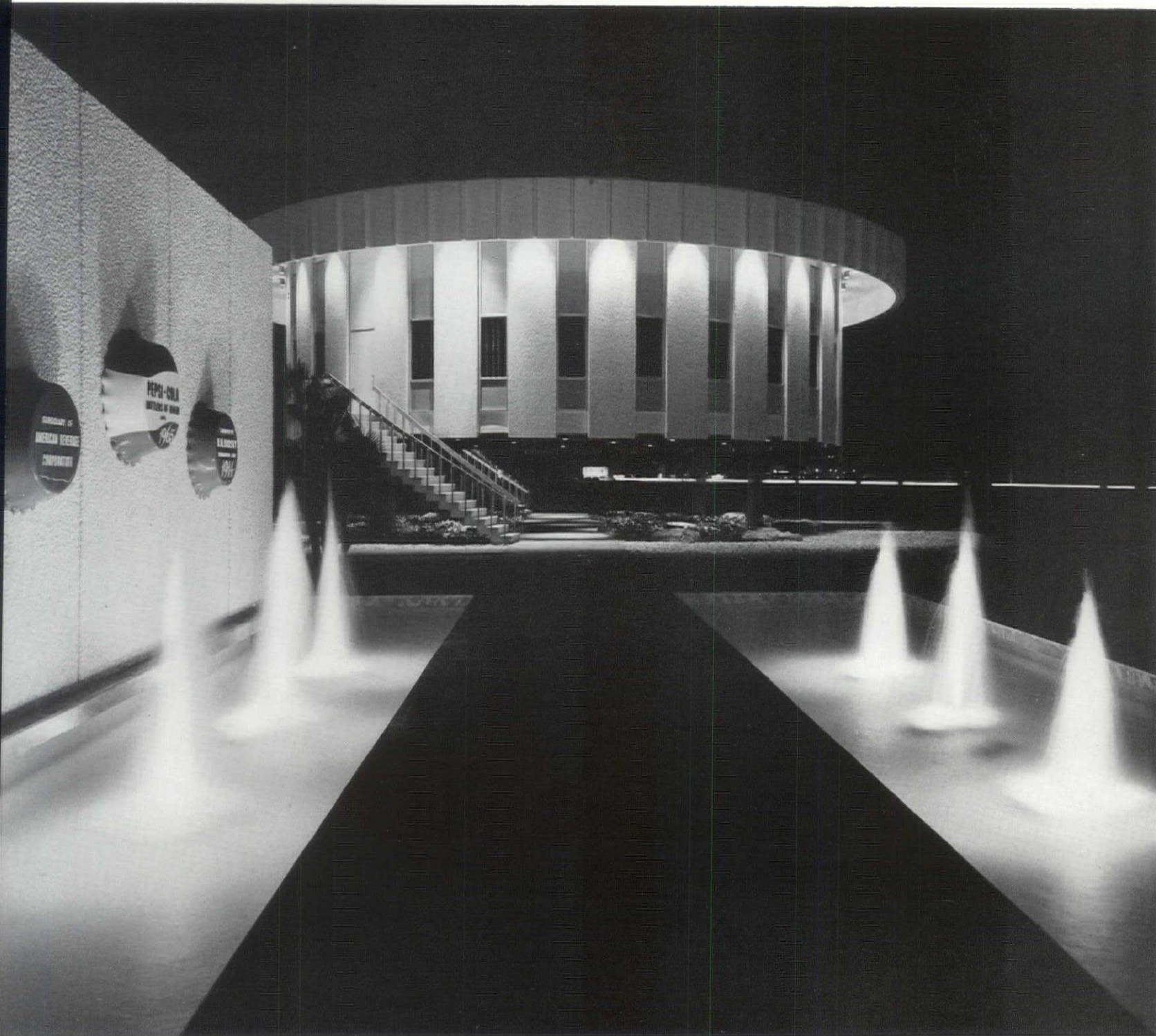
*Edward J. Gerrits, Inc., Contractor*

*James E. Voss, Landscape Architect*

*Yuichi Idaka, Photography*



*Main entrance walk leads to Rotunda over clear fountain-studded pools.*



*Rotunda and fountains after dark offer drama and beauty to passing motorists.*

Production was the key in site selection and programming for the new plant which houses the Pepsi-Cola Bottlers of Miami, Inc. The parent company, American Beverage Corporation, with the assistance of their architects, chose a seventy-four acre site on a busy expressway, a location which allows efficiency of service to its large metropolitan market and prime exposure to the public traveling the expressway system. Seventeen acres of the tract were reserved for the plant, and layout was geared to future expansion of production. The initial plant was designed to produce five million cases a year, and to accommodate the best equipment available. Distribution was primarily by means of a fleet of

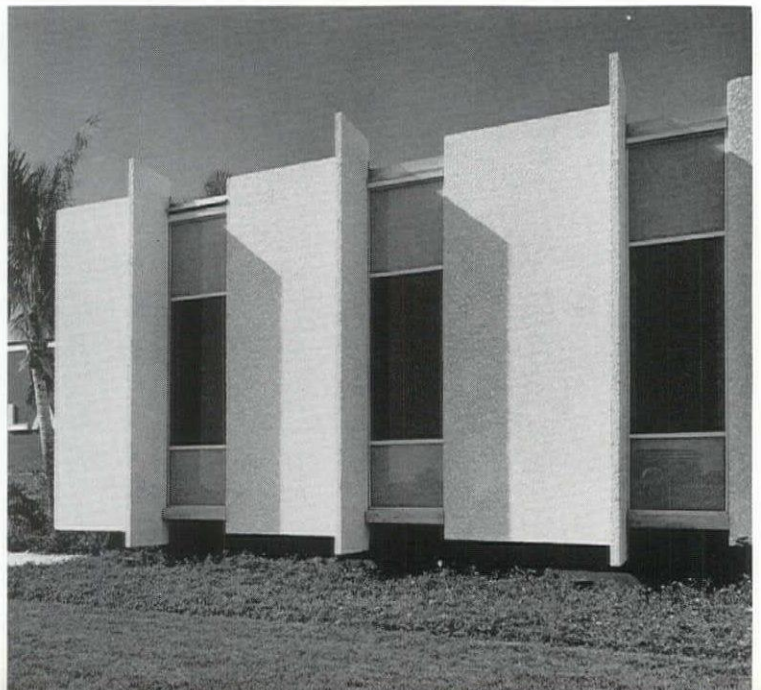
over one hundred trucks and loading, unloading and storing of these vehicles was another primary concern of design. Administrative offices, employee locker rooms, and lounge facilities were to be attractive yet located in close proximity to production. An inside-out study was made of the many-faceted problems involved in a bottling plant, but with an added consideration: the dynamic public image consistent with that of "The Pepsi Generation." The production area was to be open to visitors who would be able to take self-guided tours and observe first-hand the highly sanitary conditions under which the product is bottled. The "Rotunda," an

*(continued)*



*The main entrance remains in keeping with the modern concept of the age. Office areas, below, are sun-controlled by precast concrete panels.*

integral part of this concept, serves not only as an entry but as a hospitality room for visitors or meeting place for civic organizations. A circular room seventy-two feet in diameter, the Rotunda successfully introduces the red, white and blue Pepsi-Cola color scheme, further strengthened by duplicate shades in its inlaid vinyl floor. The floor's center design is an abstract Pepsi cap, also of vinyl, with expanding rings of abstract blue waves. These rings — suggesting that Pepsi-Cola encircles the earth, land and sea — dissolve into a giant compass. Draperies in the Rotunda are white sheer with giant border design in red and blue. Lime green and





*Lobby waiting room features antique bottling machine — a visitor's delight.*



*Efficiency of operation successfully lends itself to general office areas.*



lemon yellow furnishings against walnut paneling are the theme in the plant lobby. Here, sofa and chairs, in stainless steel and naugahyde, remain in keeping with the architects modern concept of the building. George Stevens, prominent Key West artist, was commissioned to do the green and yellow toned "Portrait of a Girl." An antique bottling machine of copper and brass has been converted into a lobby drinking fountain and is indeed a center of interest. The office of the general manager, done in masculine fabrics of royal blue and emerald green with wood finishes of distressed white, produces a cool but tropical feeling. Green and blue

*(continued)*

*Visitors balcony makes bottling process easy to follow and understand.*





*Conference room overlooks executive wing through informal garden area, also shown below.*

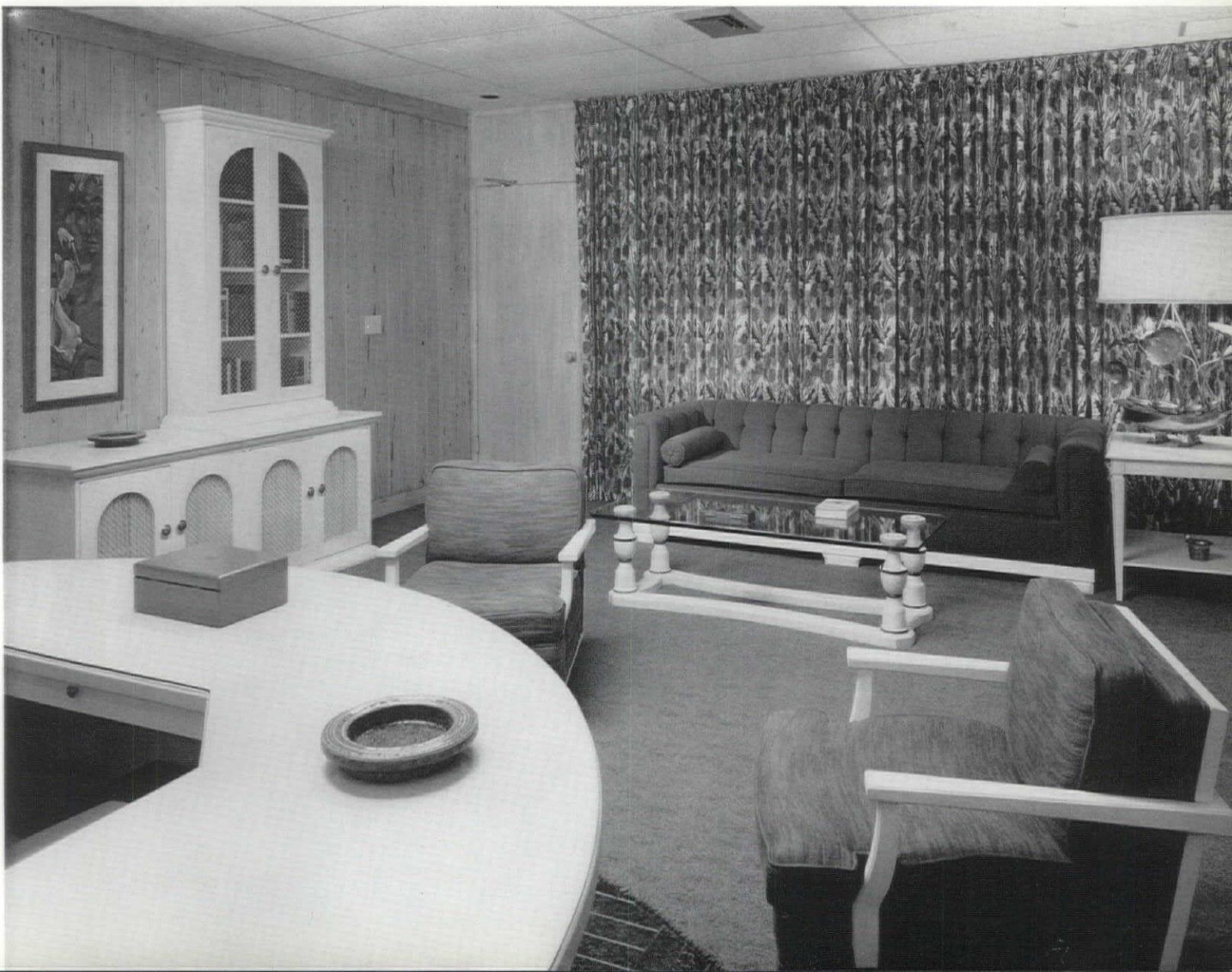
textured carpet has been installed here against blue and green parquet vinyl, and walls are of cypress paneling with a driftwood finish. These colors and materials carry through to the adjoining conference room and other executive offices. Centered in the executive wing, an outdoor garden, paved with red brick, is informally planted with exotic tropical plants. General offices throughout the building are in a tropical correlation of lemon, lime and tangerine. Filing cabinets were enameled in yellow, green and orange to create a bright, pleasant atmosphere, and these colors are repeated on front panels of each walnut desk. The design of this new plant was approached in an exciting but logical way, with other bottling plants throughout the country visited and studied by the client and architect prior to any programming. The research resulted in a plant which is, and probably will remain, outstanding in the fast growing and ever changing bottling industry.





*One of the executive offices providing pleasant view of garden.*

*Cool, tropical feeling is displayed in the office of Vice President and General Manager.*





*Contributing to the effectiveness of the new IPC building is the simple but striking window module.*

# Petroleum Building

**Lathrop Douglass, Architect**

*Vern Currie, AID, of  
Richard Plumer Business Interiors, Inc  
Sidney Barbanel, Mechanical Engineer  
Leon Selzer, Structural Engineer  
Apgar-Markham, Contractor  
Frederic B. Stresau and Associates, Landscape Architects  
Yuichi Idaka, Exterior Photography  
Black-Baker, Interior Photography*

At the time International Petroleum Company decided to construct a new building for its home office in Coral Gables, it had spread out into nine different buildings. After extensive study, it was the owners' wish to retain the original site because of its size and location. This necessitated a project in two stages: first, the main bulk of the new structure — planned for seven stories — would be erected on what was then the parking area, and upon its occupancy the existing one story office building would be demolished. The balance of the program—the construction of a one story wing—would then be enforced.



*Corner garden associates auditorium and main building with site.*

*Parking lot is reached from main entrance by protected walkway.*



The architect had designed many oil company and other office buildings and had been consultant on projects in Paris, Rome and elsewhere. The seven story portion is 70' by 210' with penthouse for mechanical equipment and a one story wing connected by an enclosed corridor and patio. Total gross area is 114,300 square feet. In the interest of aesthetics and community service, the corner of the property was left open and designed as a handsome landscaped terrace with reflecting pool and fountains. New parking areas for the employees are on grade adjacent to the site and also across the road from the project. The main portion of the structure — based on a 4' 8" module — is completely flexible and standardized throughout. Office partitions can literally be changed overnight without disrupting the office occupants or interfering with air conditioning, lights or other facilities. Because of the administrative nature of the company's work, there is a very high proportion of private offices. The board of directors of the company expressed its desire for conservative treatment in both architecture and interior design. This objective has resulted in an air of elegant simplicity about the entire premises. The bronze colored glass used throughout the building is emphasized in the lobby by bronze finished aluminum door and window frames. Main lobby walls are travertine marble with terrazzo floors. Central core offices have fixed plastered partitions. Carpeting is blue-green loop pile, and fireproof draperies are off-white. Draperies in executive offices are the same material but with individually selected overdraperies added. Executives and department heads were given four module, corner offices, with each executive having his choice among several suggested color schemes and furnishings. Draperies in the board room are beige and walls are paneled in Paldao. One of these walls conceals a large projection screen and map boards. The board table was custom made of cherry. Black leather swivel chairs have walnut bases. Some forty matching chairs surround three sides of the room. Lighting is controlled by rheostat. The adjoining one story wing contains several offices and a series of flexible area conference rooms. The principal conference room looks out through a sun protecting screen over the landscaped terrace and pool. It is connected to the main building by a glazed corridor and adjoining landscaped patio. This new structure is one of the most dramatic built in recent years, and is a strong statement for simplicity and dignity in architecture.

*(continued)*

*Beige travertine walls and terrazzo floor of main lobby emphasize colorful seating area.*



*Traditional styling is expressed in neutral colors in executive offices.*



*Rich woods, fabrics, leathers and handmade carpet lend dignity to executive offices.*

*Board room has unequalled view of city. Paldao paneling conceals projection screen and project panels.*





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*The entrance to the building, showing its relation to the parking and main traffic artery.*

# Savings and Loan

**William T. Vaughn, Architect**

*D. E. Britt Associates, Structural Engineers*

*William A. Berry, Mechanical Engineers*

*Eustace E. Orr, Contractor*

*Yuichi Idaka, Photography*

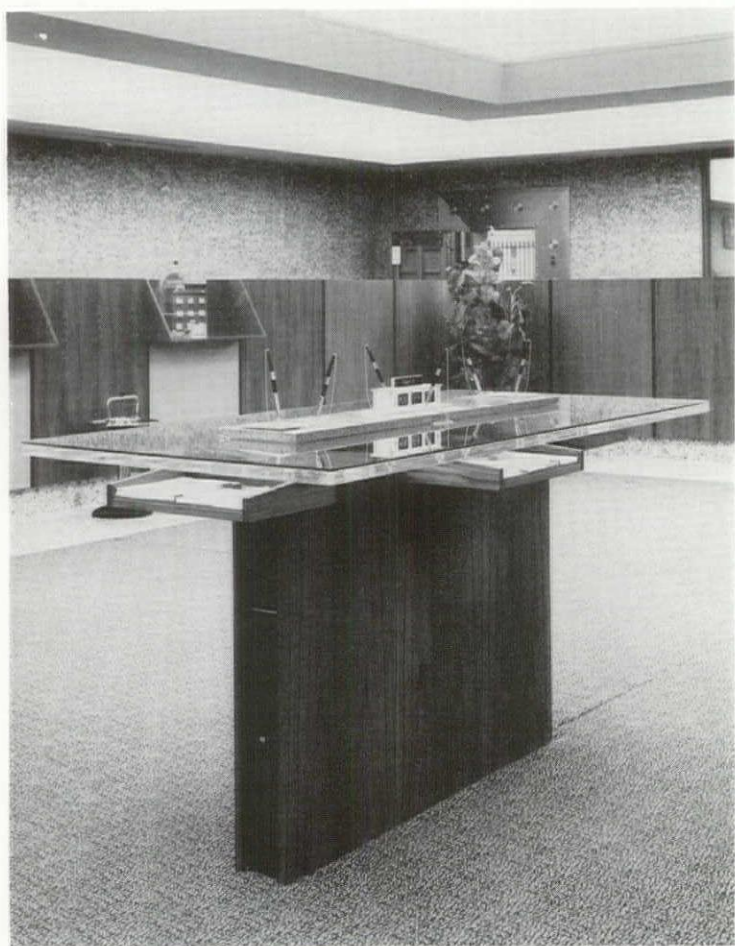
*Kurt Waldmann, Photography*

The main thoroughfare, corner site of the First Federal Savings and Loan Association of Pompano Beach required extensive planning to allow the former building to remain in operation while the new facility was under construction. Structure was limited in size to four floors, which would provide a permanent facility requiring no future expansion. Construction was entirely of light weight reinforced concrete on pile foundation, with floors of concrete rib slabs and partitions of steel studding, and sound proof. The exterior walls are ribbed concrete, bush hammered, to expose the concrete aggregate, giving these exposed surfaces a warm gray-brown color. The

*This view shows the building from the main thoroughfare, and the textured concrete wall surfaces combined with gold granite base and bronzed fenestrations.*



*Tellers counters and customer seating offer convenience and spacious comfort in ground floor public area.*



*Customer check-writing desk is teakwood, glass.*

base is faced with Oro gold granite. Aluminum panels, windows and doors are bronze, all with bronze glass. Windows are dual type, with sun shades operable between the two surfaces of heat tempered bronze glass. The buildings' granite base extends into the main lobby and public area. Interior wall surfaces of the ground floor and public area are surfaced with compressed stone slabs and teakwood panelling. Exterior lighting, provided with high intensity mercury vapor lamps, is installed in the massive roof overhang. This overhang accomplishes another purpose in providing identification signs East and West as a part of the building design. First floor contains the main public area with eighteen teller counters and the new savings department. Access to the second floor is by high speed elevators, as well as a gracious circular stair. The second floor is devoted entirely to the loan departments, manager and appraisal department.

## Savings and Loan

Third and fourth floors are temporarily rental areas, which are planned for future expansion. Fourth level dining and kitchen facilities are provided for employees, as well as a community room seating one hundred fifty persons. Ceilings throughout are lay-in fiberglass acoustical board, permitting easy access to mechanical and electrical equipment, as well as giving sound absorption and module ceiling design which is carried throughout in the modular design of wall treatments and built-in teller equipment. Air conditioning is centrifugal chiller with air handling units at each floor, zoned for load variations. The building design successfully projects the character of the main office, with greater refinement of design, and is intended to set a standard, or symbol, for future construction and expansion.



*The wide circular stair winds gracefully to second floor and loan department.*

*The second floor is devoted entirely to loan department, manager, and appraisal department. Circular stair at right.*





*The clubhouse entrance to Florida's nighttime harness racing facility—trend-setting Pompano Park.*

*Another view of clubhouse entrance. The seven-story viewing stand faces a 5/8 mile racing oval.*



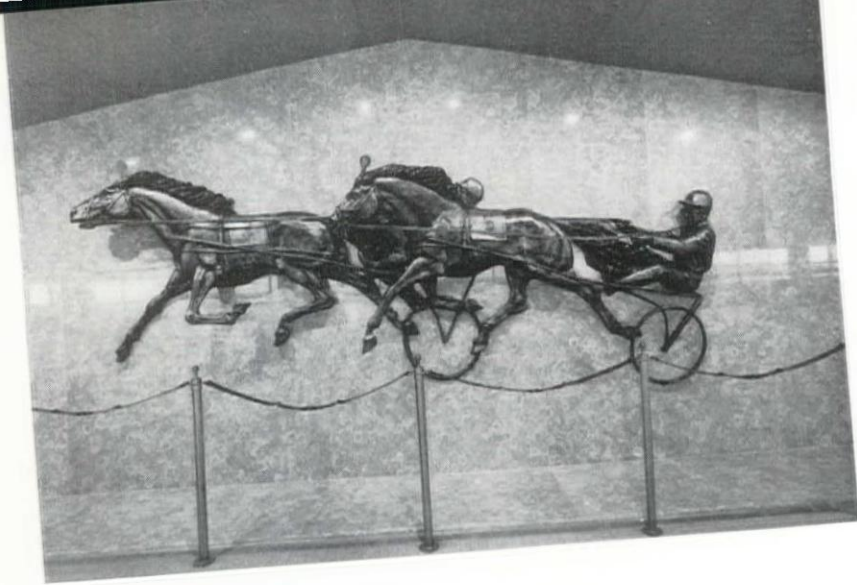


*Graded one story up is the grandstand entrance, allowing adequate visual pitch for 12,000-person standee viewing ramp.*

# Harness Track

**Robert E. Hansen, Architect**

*Homer Shrewsbury, Jr., Interiors  
Walter Harry Associates, Engineers  
John Gerum, Mechanical Engineer  
Porcher Construction Company, Contractor  
Kurt Waldmann, Photography  
Yuichi Idaka, Photography  
Douglas Lee, Photography*



*Sculptured harness horses on sixth level wall are expertly done by Juan Segura.*



*Mutual windows are reached by two stairways and high-speed elevators.*



*Loose seats for 1200 in boxes are provided on fourth level terrace.*



*Top of the Park offers a five-tiered clubhouse level, encompassing a 900-seat dining room and equal number of beverage table seating.*

Trend-setting Pompano Park, South Florida's nighttime harness racing facility, opened for its first full season December 17, 1964. The seven-story concrete and steel viewing stand, facing a  $\frac{5}{8}$  mile banked and graded oval, is the culmination of a nine-year effort by Mr. and Mrs. Frederick W. Van Lennep to bring first class winter harness racing to Florida. Construction was completed within a four-month period and interiors, custom-designed, were installed within the three weeks following that completion. Installation of millwork began before the roof was on, and workmen began laying carpet before the glass was installed — and all hoped it wouldn't rain. "During the week before opening," states the interior designer, "we had a crew of approximately one hundred men literally working around the clock; and there were another two hundred fifty men from the various contractors which necessitated our crew carrying walkie-talkies to keep in contact on the various levels. At one time we had about three thousand articles of furniture stored under the grandstand." Located between Florida's Turnpike and embryonic interstate 95, Pompano Park presently stables 1,300 standard bred horses, has one mile and half mile training tracks in addition to the  $\frac{5}{8}$  mile racing oval. Park-

ing for 5,000 cars is available to date on the 500-acre site in North Broward. Grandstand entrance is graded one story up off the flat Florida plain to provide adequate visual pitch for the 12,000-person standee viewing ramp. Service facilities are housed in the concrete structure below the main betting concourse on this level. On the third level, above the main concourse, is a 3,500 fixed seat viewing terrace and betting area. Above it, on the fourth level, is a terrace devoted entirely to loose seats for 1,200 in boxes, a party room for 400, and a third betting ring. At the top of the park is the five-tiered clubhouse level encompassing a 900-seat dining room and an equal number of beverage table seating, all with excellent view. Each of the five tiers is raised about four feet above the next for optimum viewing, which allows a "tween decks" kitchen and service corridor with minimum intrusion into patron traffic. Also at the top is another 300-seat party room, and the clubhouse betting level. For maximum convenience, patrons on the lower dining terraces may descend to the fourth level by two stairways. Clubhouse patrons enter at ground level and are conveyed by three high-speed elevators to the fourth and sixth levels on the grandstand side.

*(continued)*



## Harness Track

*Top of the Park dining room provides "tween decks" kitchen and service corridor for minimum intrusion into patron traffic.*

Broad ramps at either end of the building provide emergency and optional inter-level movement. Mutual facilities are "stacked" with internal stairs and an elevator. Provision for future tube conveyors is included. Vertical tiering increases the number of line seats, allowing a shortened stand (350') so that future additions will also be close to the finish area. Total height of the stand (about 90') is not materially different than stands with one or two less tiers. The interior design was centered around the classic, with overtones inspired by the history of harness racing. The color scheme throughout is maroon and gray with pink, and is successfully carried on through murals by artist Phil Brinkman. Interior lighting was specially designed by the interior designer, and is pleasantly balanced so as not to interfere with the nighttime lighting of the track.

Furniture was selected to insure maximum comfort, and carpeting was extensively used for this same purpose. The cantilevered roof structure, approximately a story high, houses individual banks of air handling units. It partially houses a two-story gondola for judges, telephoto patrolling and recording, press, timing, announcing and television coverage. The design of the cantilevered roof involved uplift considerations which pervaded the structural design all the way to the augered pile foundation. Glazing of the clubhouse area is in 10' by 8' by  $\frac{3}{8}$ " units of tempered plate glass, said to be the largest tempered units in the United States. A  $\frac{1}{4}$ " thick unit of the same size was tested on a warped vacuum frame to an equivalent 200 mph wind pressure without failure. All-new Pompano Park is a pleasurable addition to Florida's nighttime racing entertainment.

*Fourth level refreshment area. Mural by Phil Brinkman.*







*The clubhouse cocktail lounge on the sixth level is spacious and luxurious. Party room at right.*

*Mural by Phil Brinkman is featured in bar area of lounge.*



*Lounge color scheme is maroon, gray and pink, with traditional classic theme enhanced by specially designed lighting features.*

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R. William Clayton, Jr., designer of the Executive Office Building, specified all of our wallcoverings, each with a different application. Decorator, Wes Dunaway Associates, used Guard in

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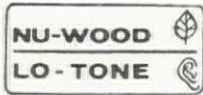
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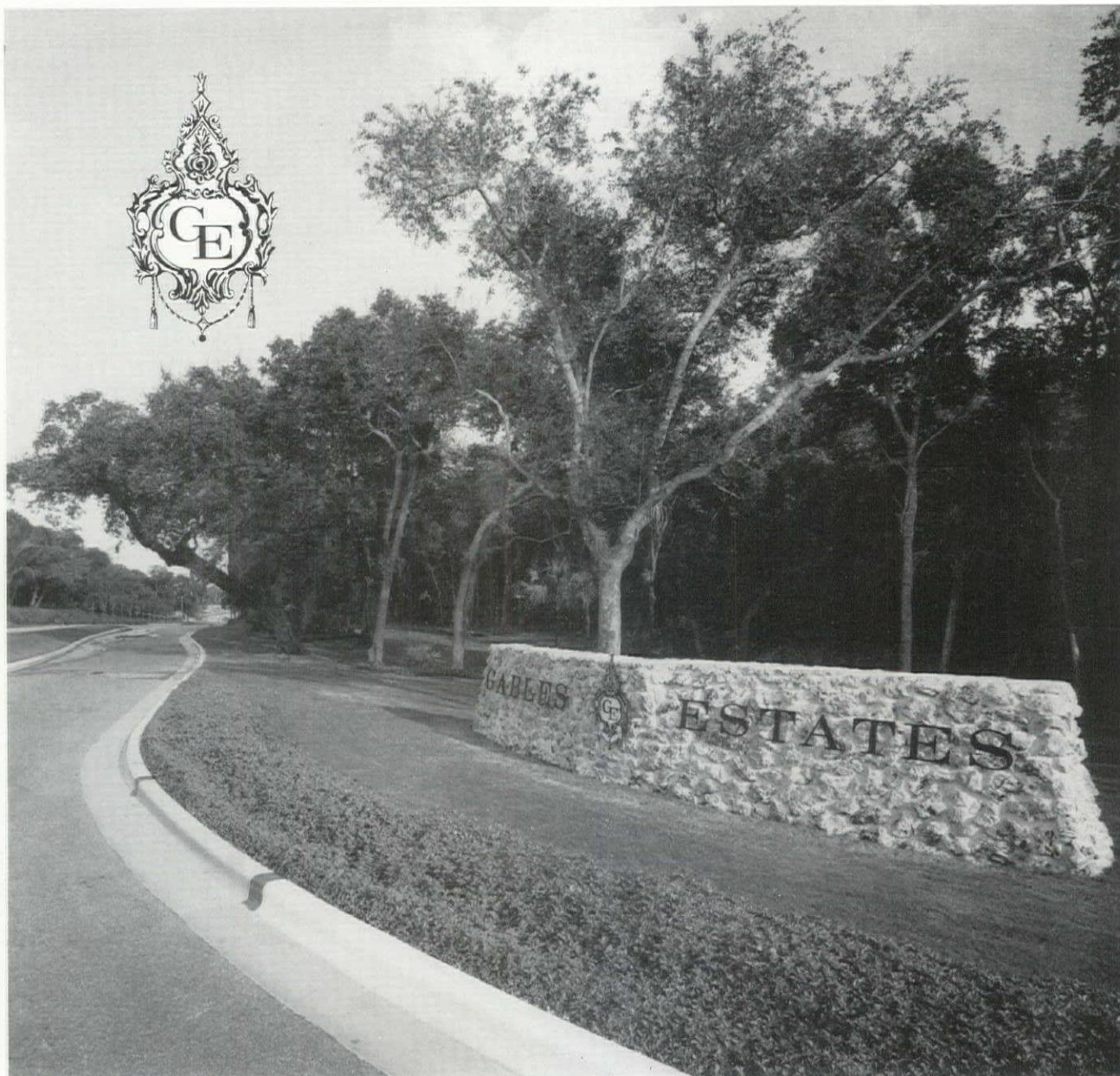
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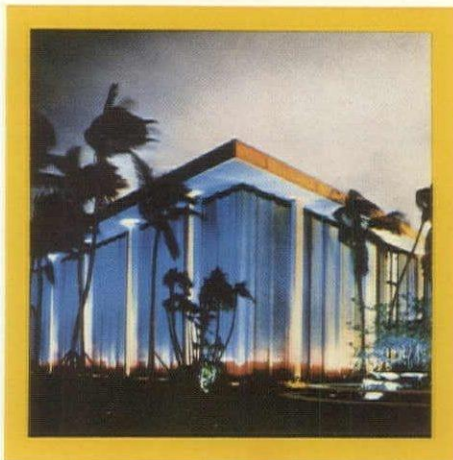


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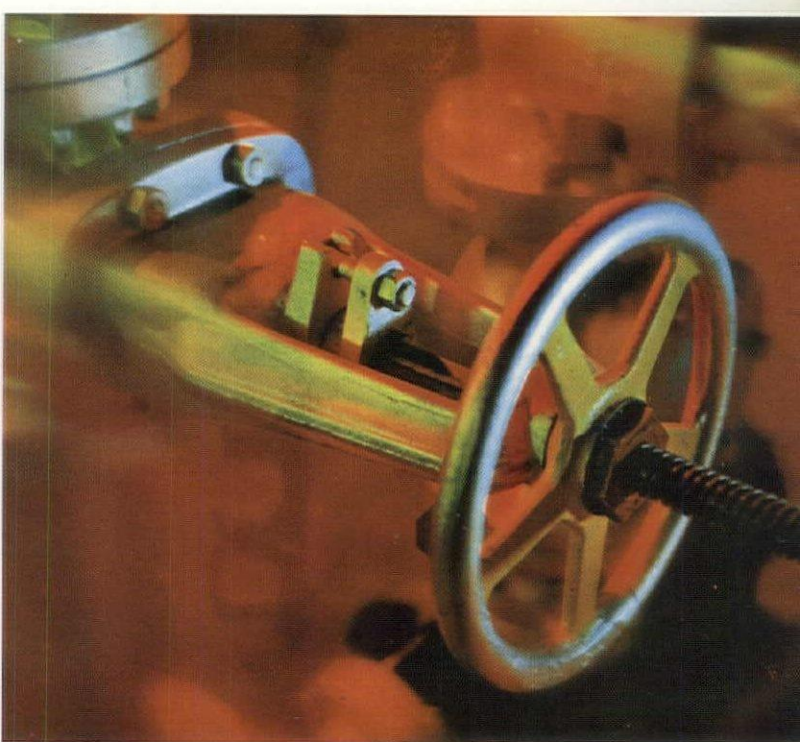
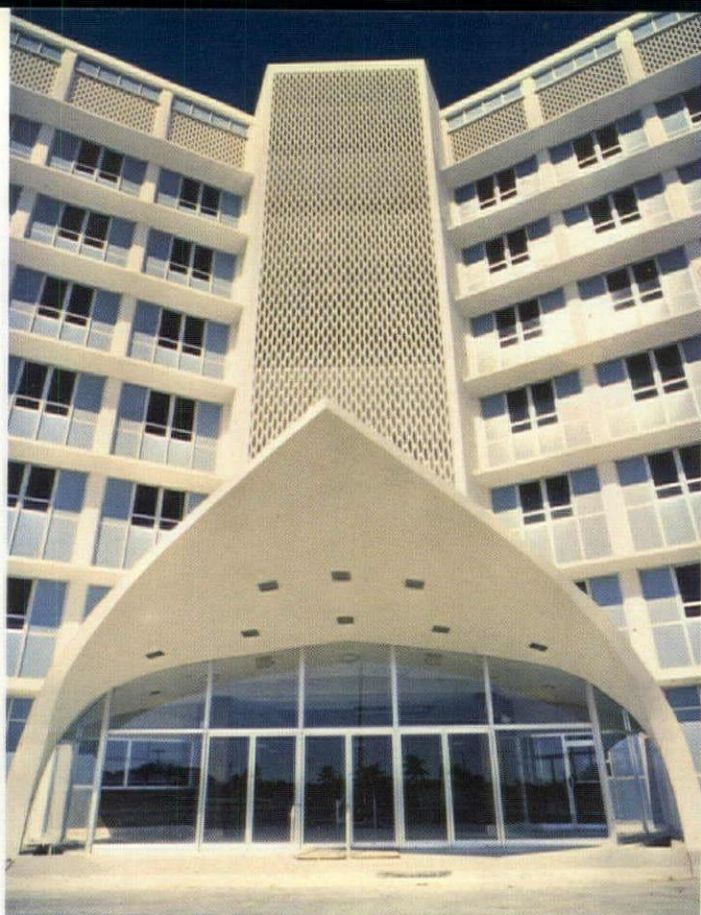
Pamela Bernie

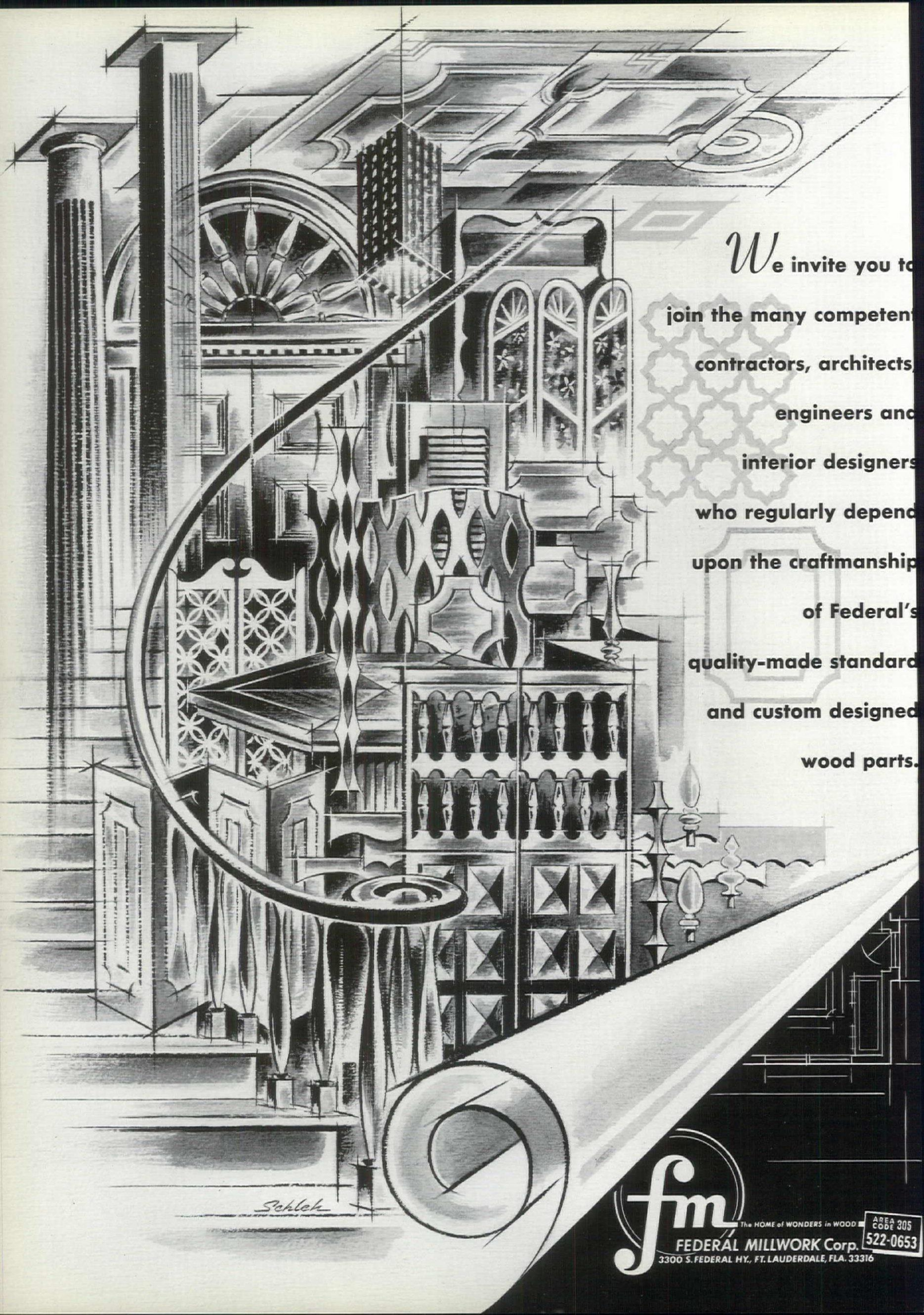
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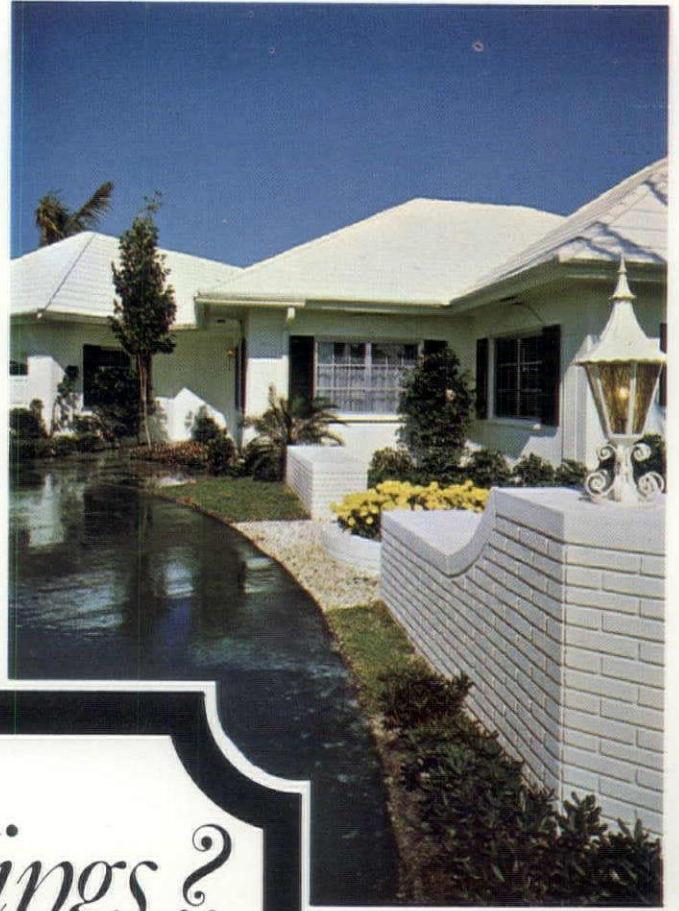
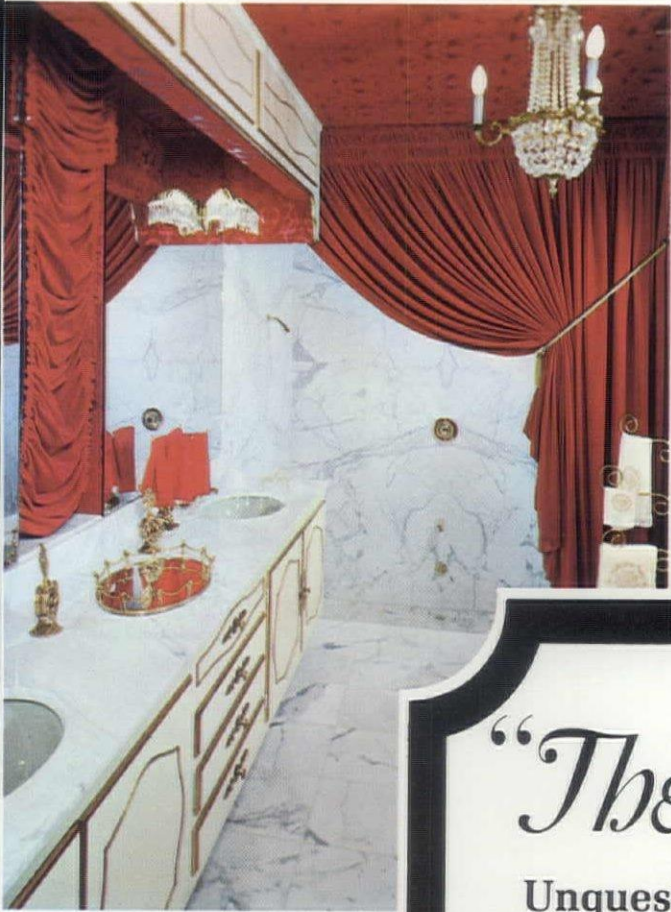


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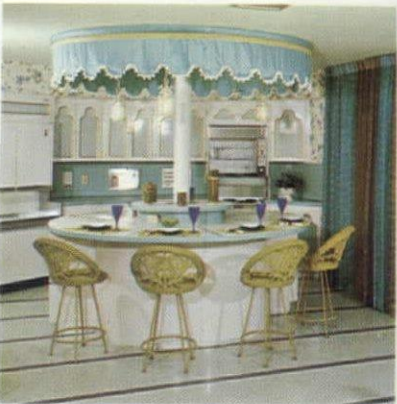
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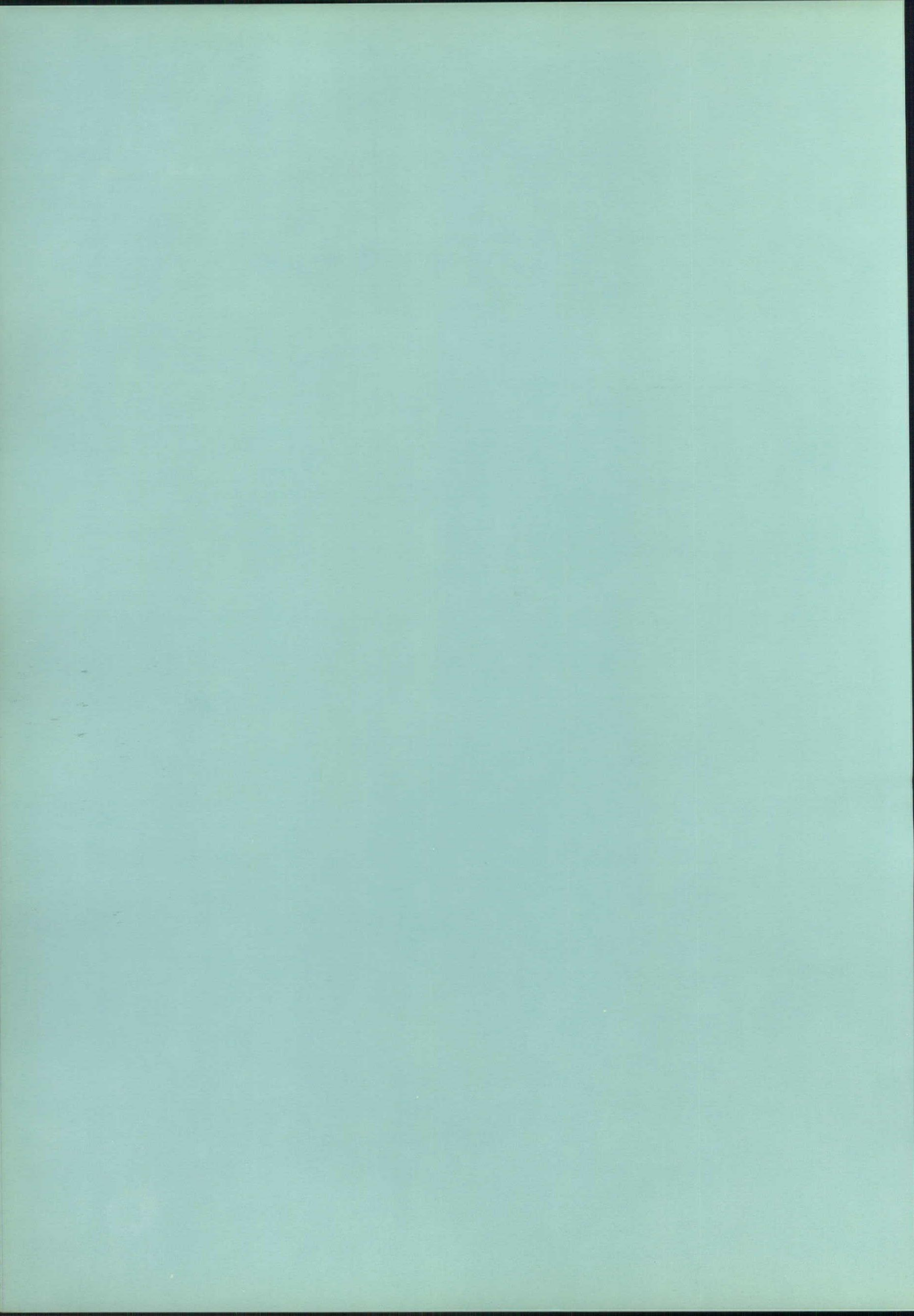
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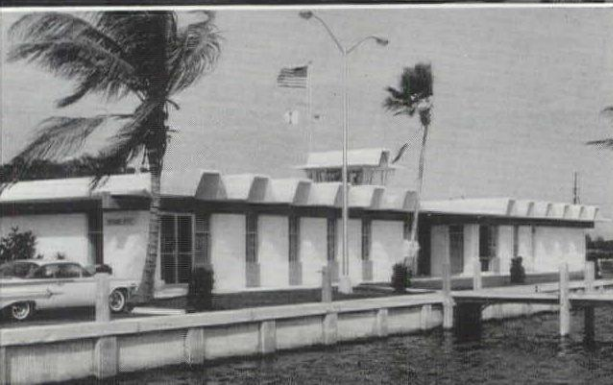
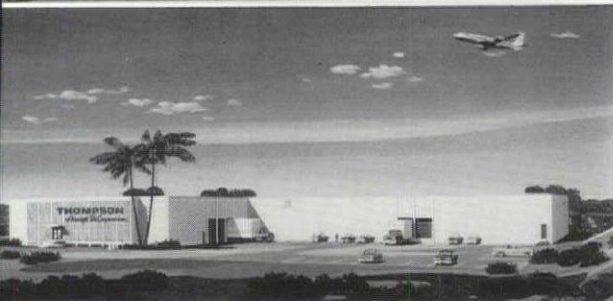
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Front façade of the new Executive Building for the American National Mortgage Company—Architect: R. William Clayton, Jr., North Miami.



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*Thompson Aircraft Tire Corp., Miami  
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*Harbour #1 Marina—General Offices, Restaurant and  
Lounge, Dockmasters Tower, North Miami Beach  
Architect: Sidney M. Walker, Miami Beach*

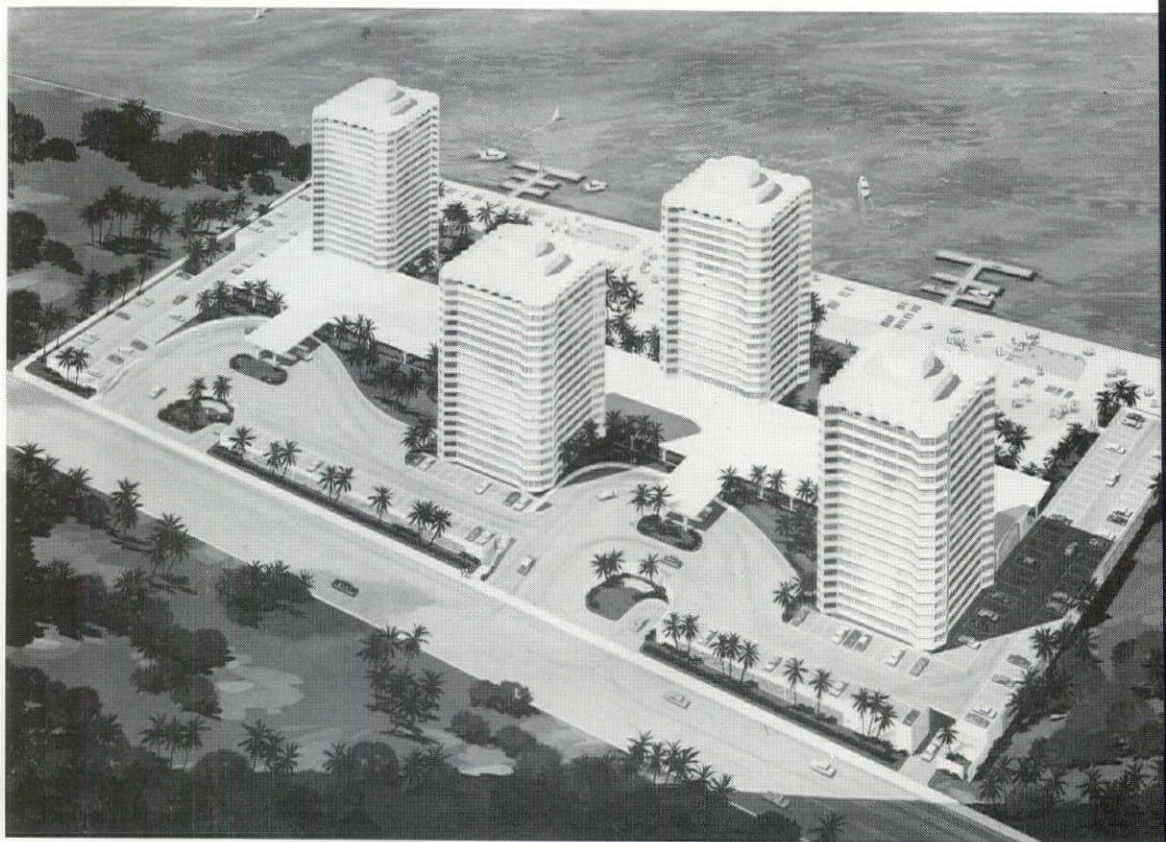


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*The Four Ambassadors—T. Trip Russell and Associates, Architects*



*Seacoast Towers South—Morris Lapidus Associates, Architects*





Top: Four Ambassador Towers Apartment Building, Miami—T. Trip Russell and Assoc., Architects; Robert. L. Turchin, Inc., Contractor.

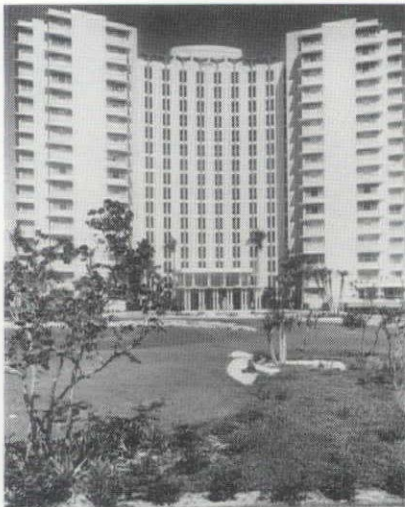
Top left: The Fountainhead, Ft. Lauderdale—George Soule, Architect; Frank J. Rooney, Inc., Contractor.

Bottom left: Everglades House, Ft. Lauderdale—Philip Pearlman, Architect; General Builders of Ft. Lauderdale, Inc., Owner-Contractor.

Center: Sabal Point Apartments, Boca Raton—Severud and Knight, Architects; Frank J. Rooney, Inc., Contractor.

Far right: Ferre Building, Miami—Rader and Assoc., Architects; Frank J. Rooney, Inc., Contractor.

Bottom: Forté Tower Apartments, Miami Beach—Melvin Grossman, Architect; Arkin Construction Co., Inc., Contractor.



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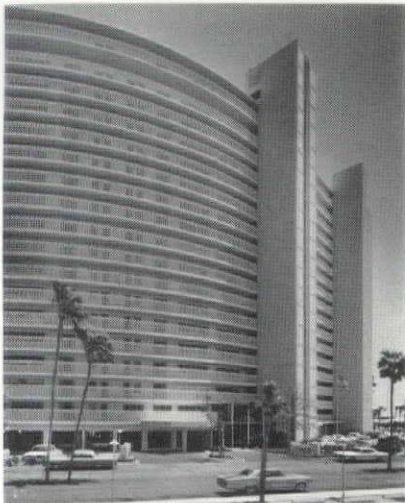
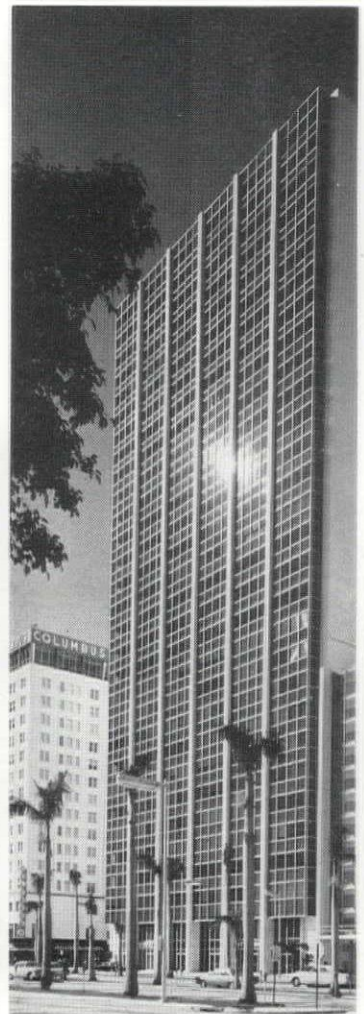
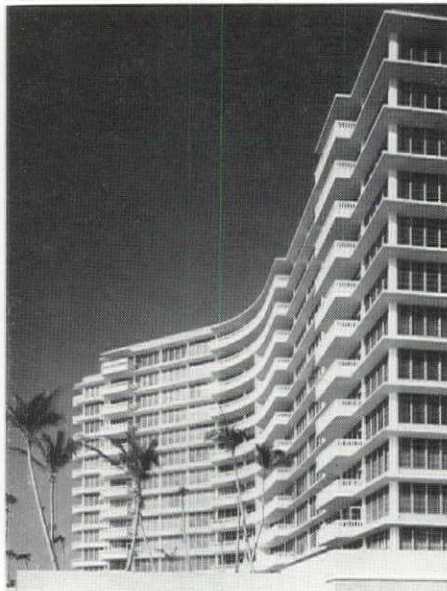
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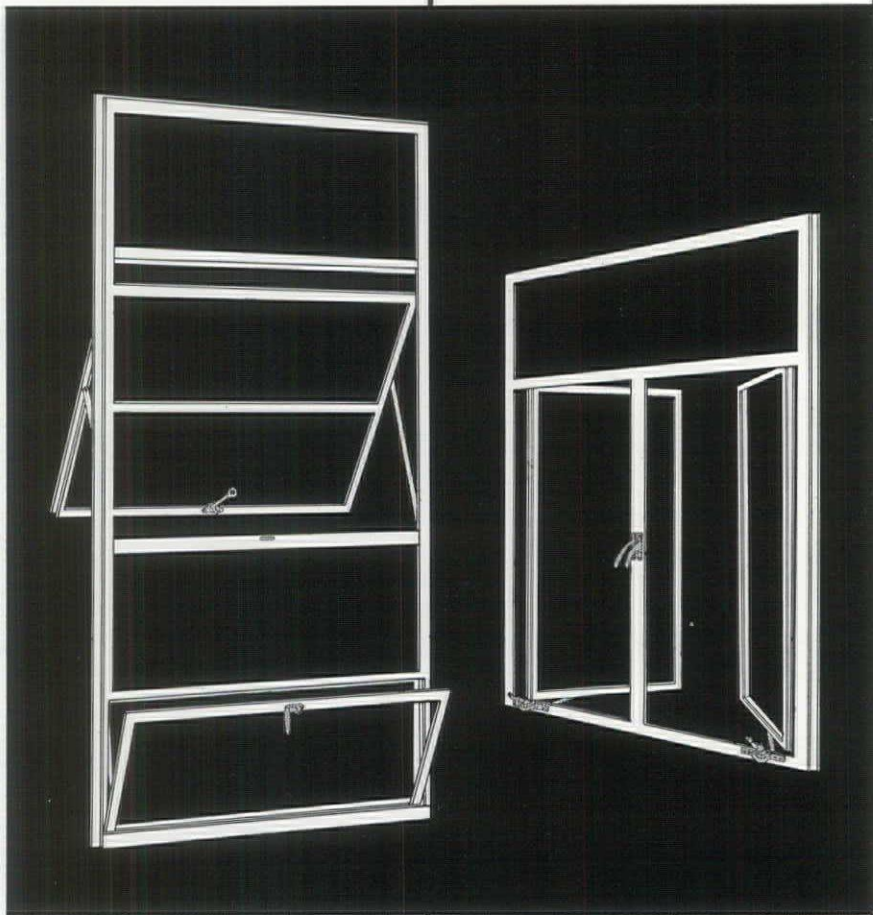
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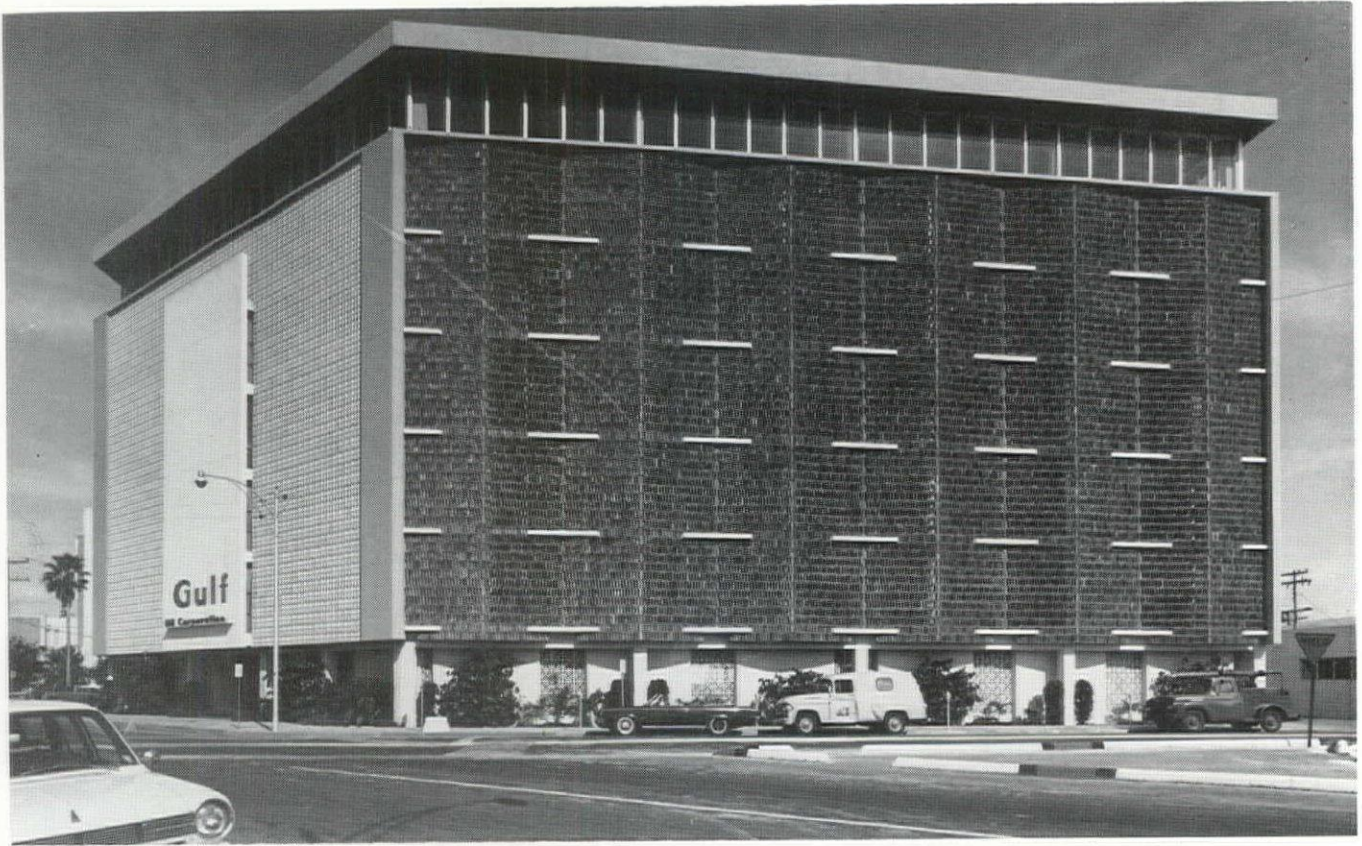
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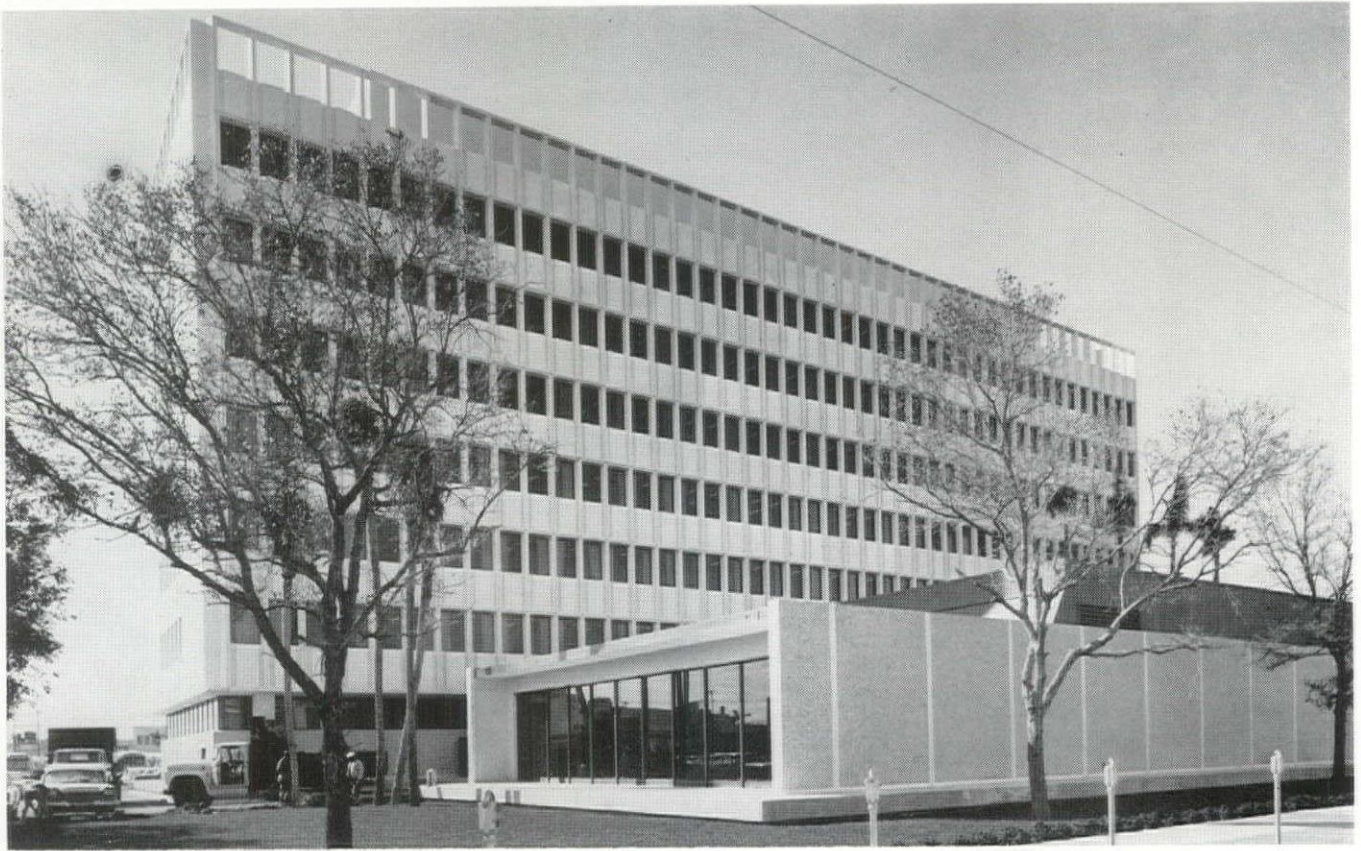
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*Gulf Oil Corporation, Coral Gables — E. D. Rogers, Owner; Edward T. Rempé, Architect*



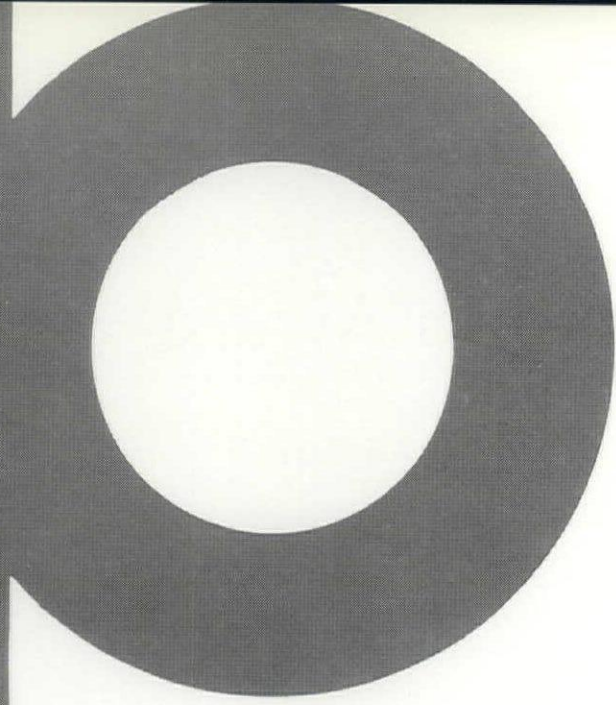
*International Petroleum Company Building, Coral Gables — Lathrop Douglass, Architect*

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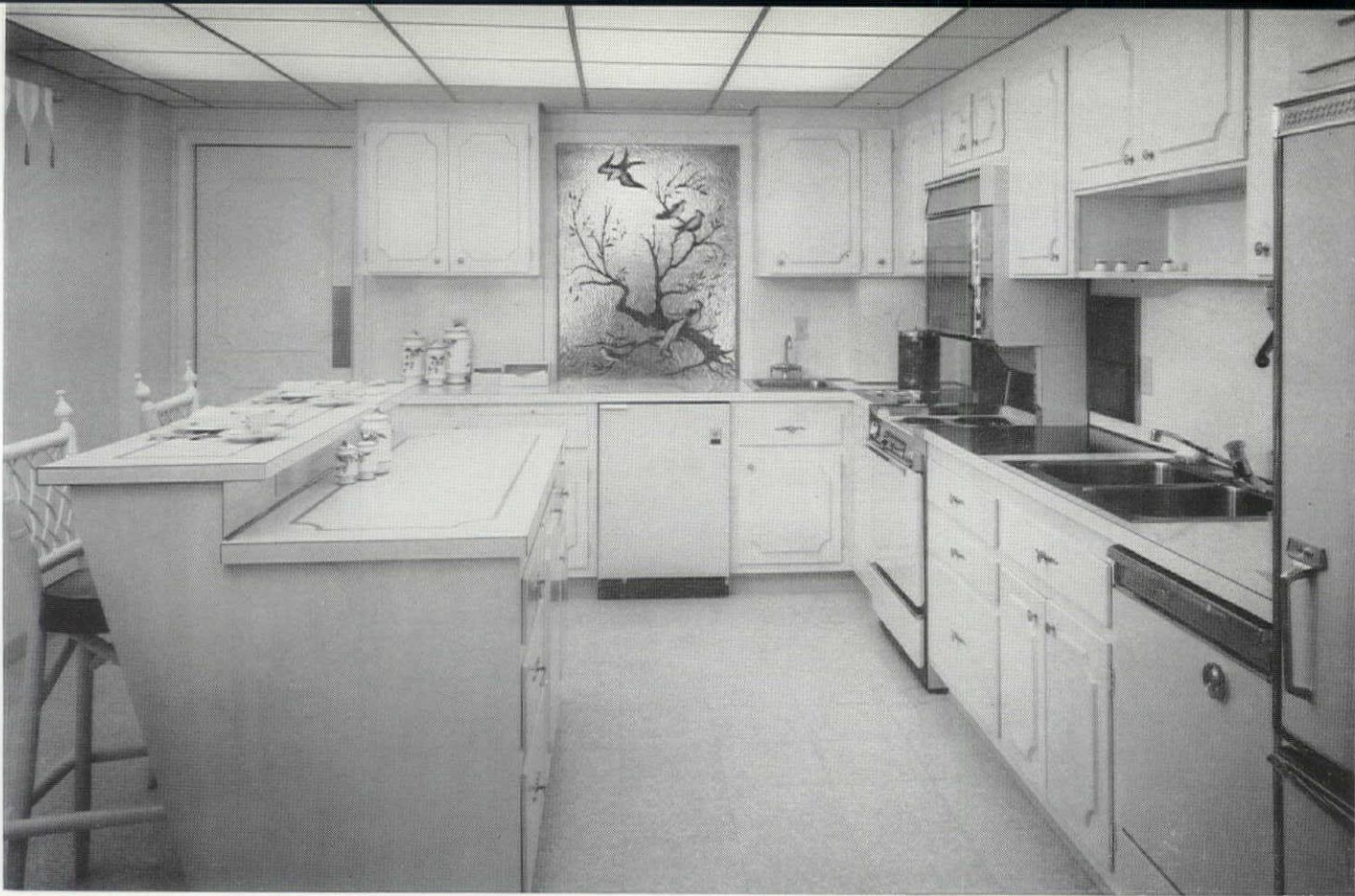


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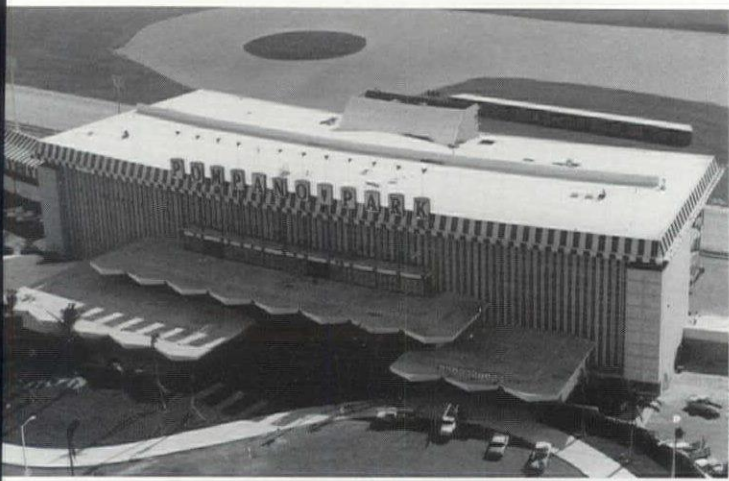
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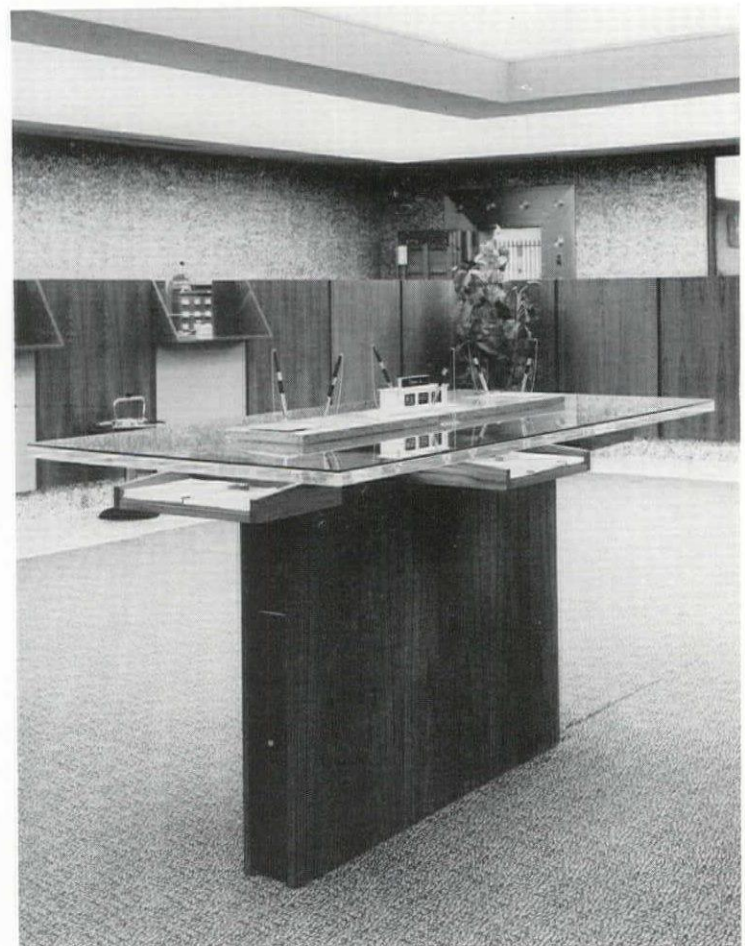


*First floor lobby, First Federal Savings and Loan of Pompano — William T. Vaughn, Architect*

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*Front façade of the new Pompano Beach office of First Federal Savings and Loan Association — William T. Vaughn, Architect.*

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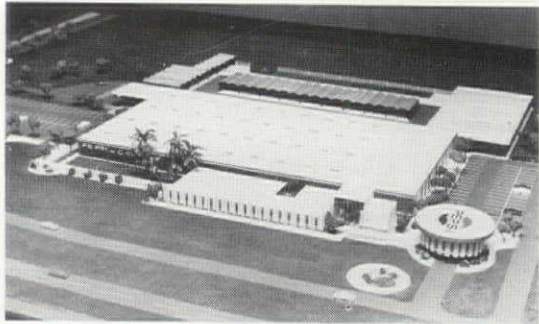
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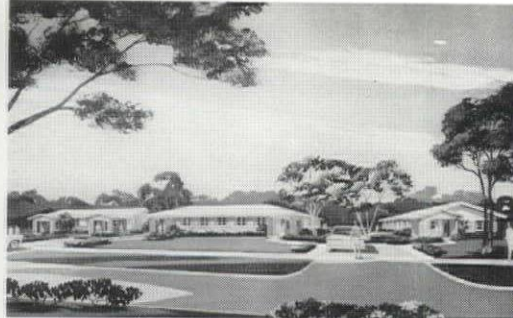
**Recent  
Construction..**



Museum of Art, Ponce, Puerto Rico



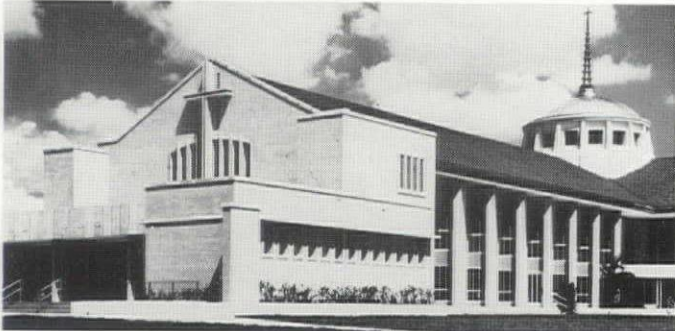
Pepsi Cola Plant, Miami (See Page 84)



\$2.5-Million Housing Project, Cocoa



Sears, Roebuck Credit Office, San Juan



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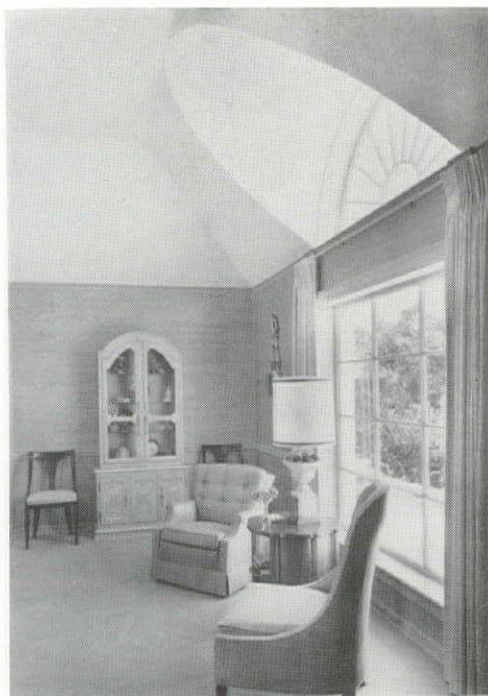
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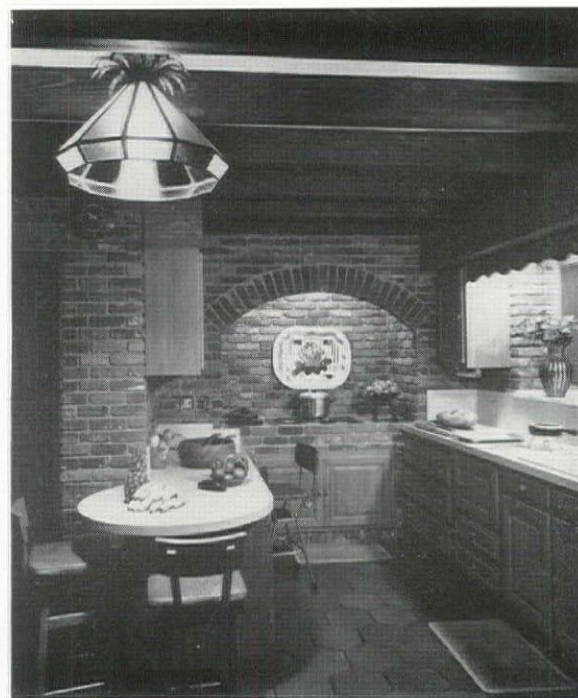
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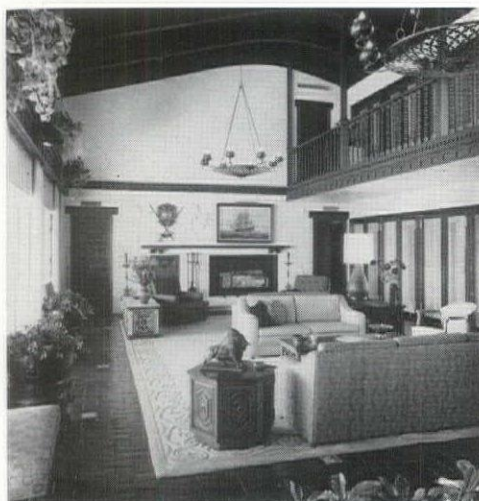
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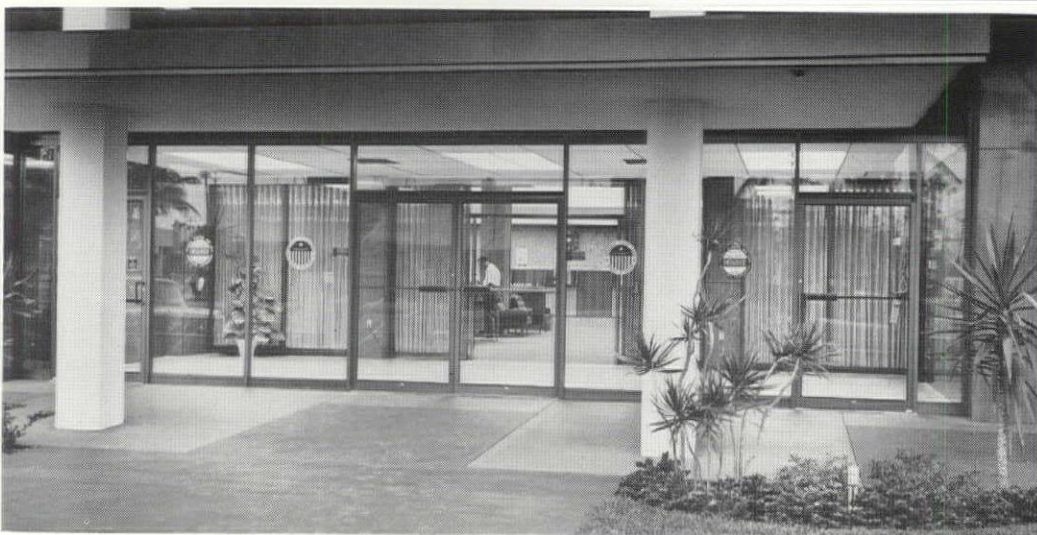
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