

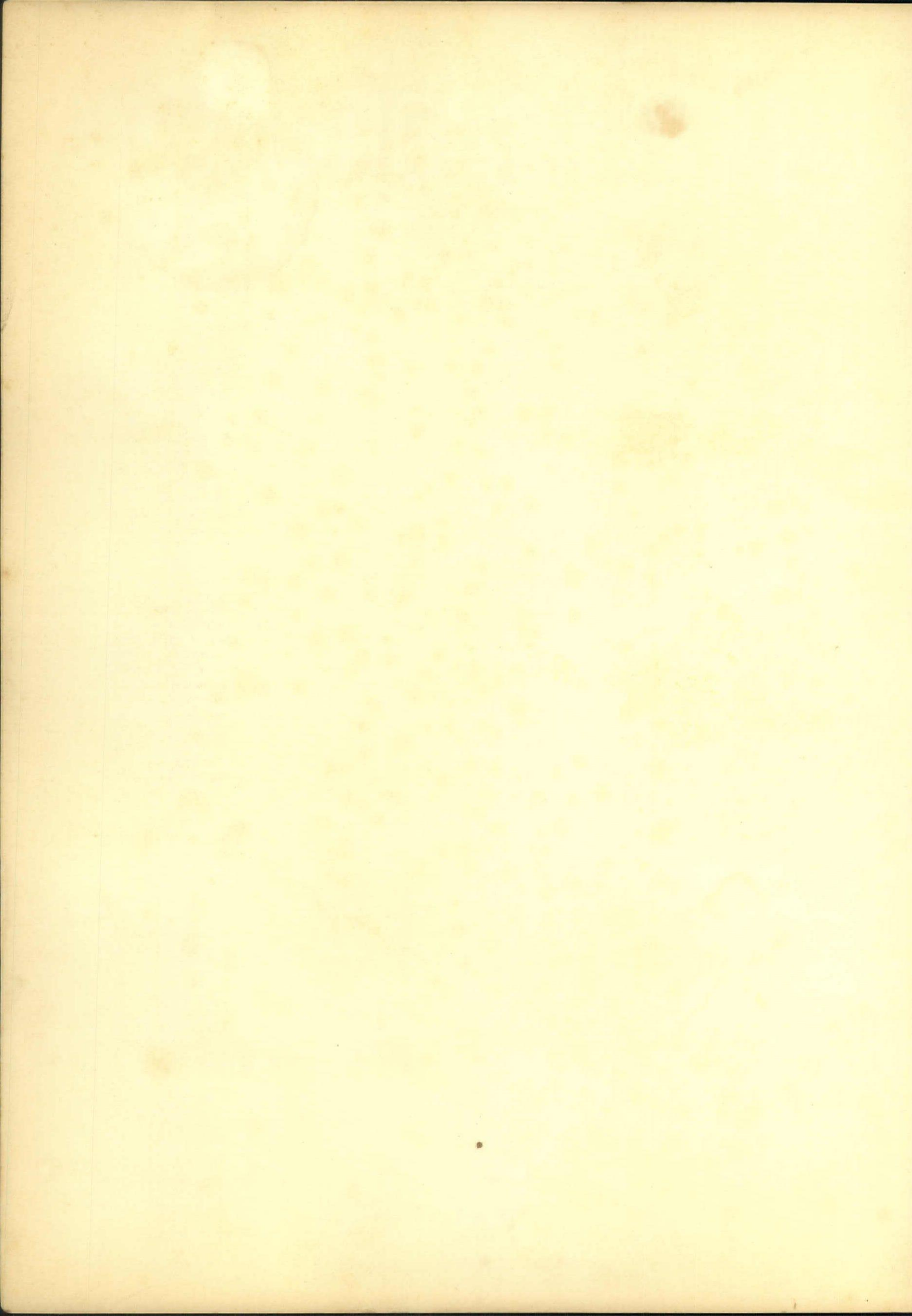
Florida Architecture

THE LUXURY MAGAZINE OF ARCHITECTURE AND INTERIOR DESIGN



ARCHITECTURE
INTERIOR DESIGN
AND ALLIED ARTS

Three Dollars



FOREWORD

This publication has long championed design professionalism of residential and commercial buildings, interiors and gardens. The public has been aware for centuries that doctors, dentists, engineers and like professions take years of study, plus more years of internship. Yet builders still erect houses and stores of little merit, just as the untrained housewife will concern herself with the decorations of homes and offices.

Professionals in the architectural field have stressed for decades the need for thoroughly educated and trained people to complement their projects. Only with such a team of artisans and engineers can a building of fine craftsmanship result. Each must understand space, function, architectural elements of design, history of furniture periods, perspective, color, building materials and their proper use, along with a host of other facts.

The landscape architect is usually an educated and well-trained designer in his field. The interior designer learns early in his schooling that there are years of further training ahead before his assignment to a project of importance. Such individuals eventually can be elected to membership in one of several national societies representing his particular field of endeavor.

Belonging to these organizations is a coveted honor, carrying with it the privilege of using initials of the society after one's name. Memberships are not extended to firms nor offices.

We urge you to seek the designer who is professionally qualified before commissioning any phase of building or furnishing. Florida Architecture invites your inquiries about any of the designers whose work is shown in this edition.

A.R.K.

Florida Architecture

The Architect in a Changing World —

Ours are times when many men of vision hesitate to speak or act in any but a carefully considered manner. International politics, our own high taxes, impose limitations on nearly every cultural and economic action or purchase. Today, more than ever, in spite of many limitations placed upon him — site, budget, the pace of new materials offered — it is the architect with vision and imagination who can do much to fill the needs of a changing world.

It is the architect who must redeem and preserve our fast diminishing landsites, who dictates how they shall be developed. It is the architect who must be concerned with slum clearance and urban renewal. It is the architect who must help build a better world at a time when we are looking to other planets and other life existence in the universe.

OUR COVER

HARRY MacEWEN, ARCHITECT

Continental Townhouse, Tampa

E. S. Reasoner, Landscape Architect

Reasoner's Tropical Nurseries, Landscape Contractor

Yuichi Idaka, Photography



Whether today's architecture is forward-thinking, modification of previous design work or meticulous reproduction of historic buildings, it is the architect who is responsible for bringing it all to fruition within the limits imposed.

Today's needs in architecture obviously differ in many respects from those of yesteryear. Who today commissions a palace? How many mansions are there on today's drawing boards? Nor is the fundamental need of today, except in limited degree, in multi-million dollar stadia. How many opportunities are there to build them? What permanence is there in designing World Fairs? What we do need is the honest craftsmanship of former times, combined with new design concepts sculptured to produce a new form of esthetic usefulness out of our vast increase in material technology.

We salute, then, the forward-looking client who searches out the architect who dares to be different, whose creativity and imagination and skill give us lasting gifts of beauty and inspiration. In this issue are several non-conforming structures built in an age of much mediocracy. We sincerely hope that some of this work will inspire you, as it did us, to better design in the future.

Franklin D. Roosevelt

33rd EDITION

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Continental Townhouse



Harry A. MacEwen, Architect

*Clifford Johnson, Contractor
E. S. Reasoner, Landscape Architect
Yuichi Idaka, Photography*

A townhouse, by definition, is maximum housing on minimum land. It does not always mean attached housing, as the New York brownstones, or the Baltimore row houses we are all familiar with. It is often a single residence of one or two stories, utilizing all land space permissible under existing zoning requirements. Incorporation of several patios, often walled for privacy, give the illusion from within of lawns and gardens on larger city lots, and require minimum care and upkeep. For many it is a compromise between house-and-lawn living or apartment dwelling. With the population explosion we read about, there is merit in creating exciting housing upon minimal land space. The interest evidenced in this premise in these United States, both in attached and detached housing of this type, is indicative of a future way of life for many who wish to retain individuality and privacy in
(continued)





Two garages in front of residence are separated to help form attractive entrance court. Double gate and fountain are painted black, and with other garden accessories decorate the brick-paved entryway.



The entrance hall, with its circular spiral stairway, is a two-story room with the entire ceiling being illuminated by a skylight during daytime hours. Mr. MacEwen's own watercolors are displayed in this area.



Groupings of paintings and rare prints grace several walls in the living room and dining room. Paneling, mouldings and walls are neutral color.

their living accommodations, and still enjoy the graciousness a private dwelling offers. Architect, Harry MacEwen, and his wife refer to the style of their new home as being European in flavor. The design problem centered on placing a single house on a very small lot — 60 feet wide by 120 feet deep. On the property, fortunately favorably located, were two beautiful oak trees. They could both be saved. Zoning and setback requirements for the surrounding community did not permit rear entrance to the property, resulting in the location of two garages in the front. These garages are separated to each side of the residence and form an entrance court, walled for privacy. The area from there to the street is paved with
(continued)



Oriental rugs are thrown over carpeted floors as well as over old brick flooring in entrance hall, kitchen, and dining areas to complement antiques.

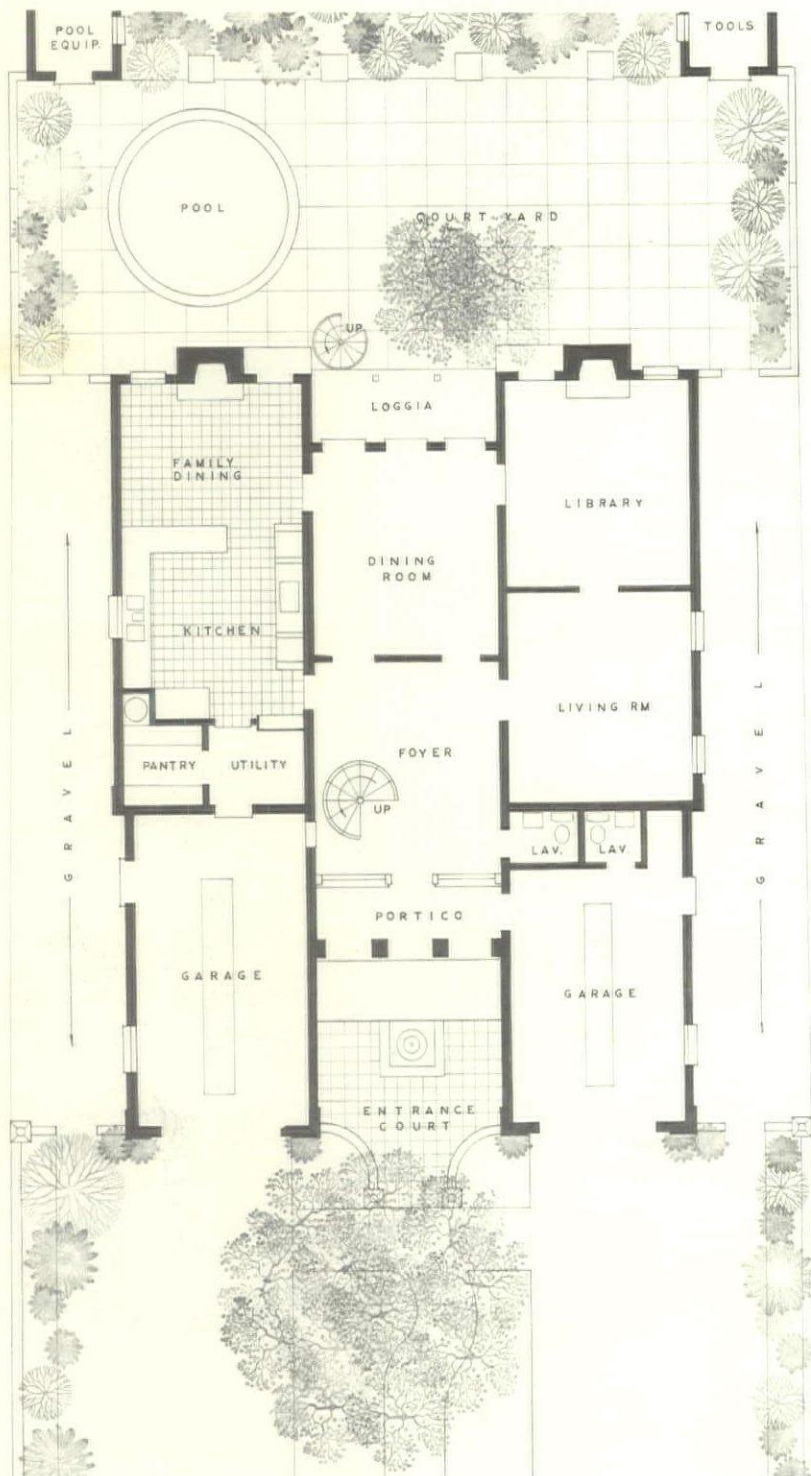


The centrally located Florida home makes use of a wood burning fireplace in the den for occasional chilly weather. House is air-conditioned or heated for temperature extremes.



a dark, textured concrete with planting beds and low walls around each side. The low wall encloses the oak tree to form another planting area. The beds are filled with Carissa, Podocarpus, Azaleas, Junipers and Fern. Courtyard in the rear is minute in size; however, it contains two small utility buildings and a small heated exercise pool. The second floor balcony connects two bedroom suites, and a spiral stairway leads down into a walled-in patio. The landscape architect, working with the owners, made this area one of the most charming courtyards to be found anywhere. In color it is pictured on the
(continued)

Paneling and mouldings in den-study are finished in mellow fruitwood. The hand-rubbed patina provides a rich background for the wood finishes of furniture.



cover of this edition of Florida Architecture. Mr. and Mrs. MacEwen were the interior designers also for the house. Interiors were fashioned around a large collection of English and American antiques. Maximum wall space was required for their many prints and paintings, yet, since their preference was for smaller rooms, the plan is modular. A fifteen foot module was used for all areas. Most of the interior walls are oyster white, combined with stained wood. Floors throughout the entrance, the dining room and kitchen are dark stained, waxed old brick. The kitchen itself is a cooking, eating, living room, and is frequently the gathering place for

entertaining. Wooden cookie moulds cover one wall. A plate rail holds a row of hand carved duck decoys. Other interesting groupings are comprised of antique apothecary jars, and a collection of old Staffordshire china. Oriental rugs are thrown over the brick flooring in the kitchen as well as used elsewhere in the house. In all rooms the MacEwens have let their collections of accessories provide color and interest against neutral backgrounds. Brass and pewter, a collection of antique clocks, unusual lamps, rare leather bindings, are all cherished possessions acquired through the years, and tastefully displayed in the MacEwens' new residence.



The kitchen is comprised of a cooking, eating and living room. Use of old brick helps give area a provincial flavor.

Closeup of kitchen fireplace wall shows several collections of decorative accessories which add charm.







Facing west, the architectural redwood screen affords privacy from the road. Principal rooms face the water to the east, since site is bayfront.

Reflex Angles

Alfred Browning Parker, Architect

Richard Plumer — Miami, Interiors

Winston Lippert, Designer

Yuichi Idaka, Photography

To satisfy the Epstein family's requirements and to utilize the site fully were two of the planning goals for this home. Composed of reflex angles at 90° and 45° these angles fold and turn upon one another to produce spaces that flow from one activity area into the next. Structural necessity is served by this right-angled folding of walls, which are then set at 45 degrees to the space supported. A study of the plan reveals storage closets with eight-inch walls. These become the structural columns that support the first floor, second floor and the roof. On a bayfront lot that is less than 100 feet wide, all rooms open up for natural ventilation when air-conditioning is not desired. Materials of construction have been selected for durability and lowest possible maintenance, since building on such an exposed location receives all of the extremes of the sun, wind and water. The interiors provide a warm and pleasant atmosphere with just a trace of formality. Fabrics chosen

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Inside the entry ascends to become a stair hall with dramatic play of light and shadow filtering through screen. Night lighting reverses effect.

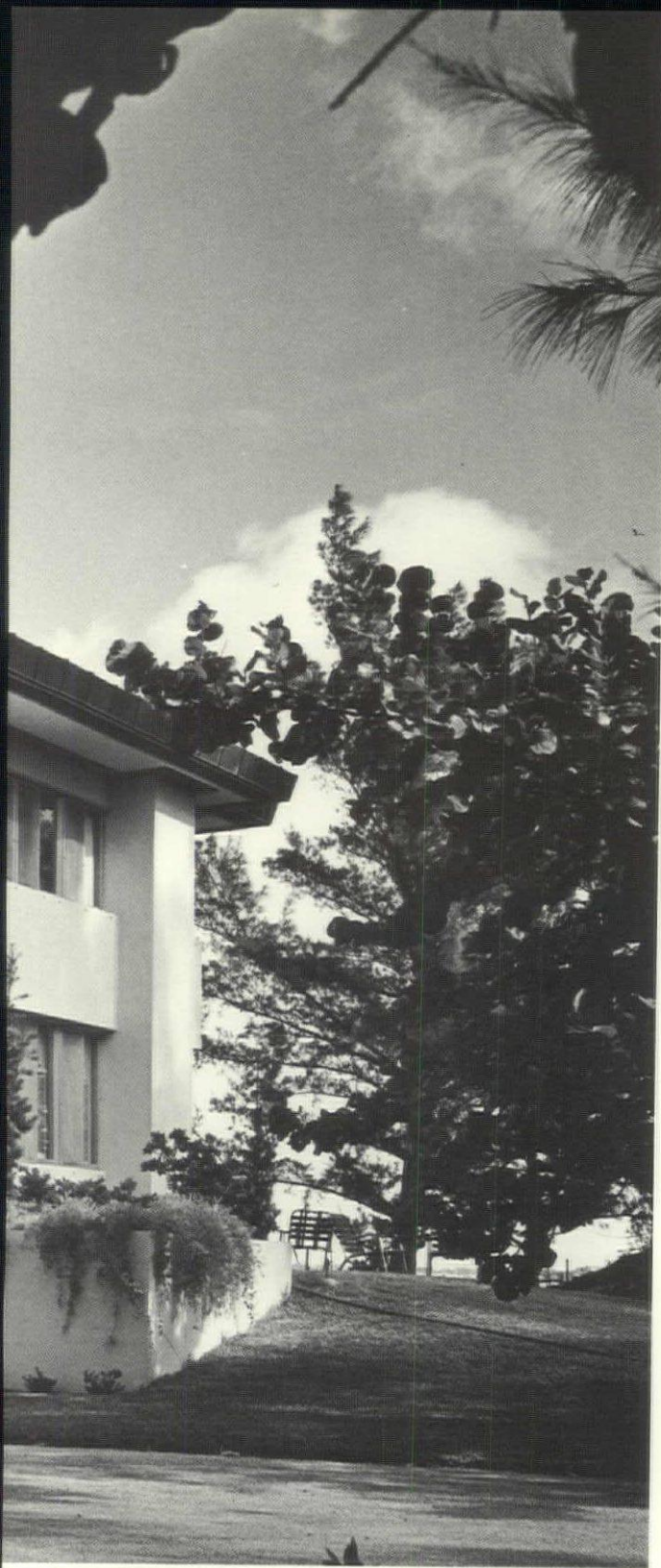




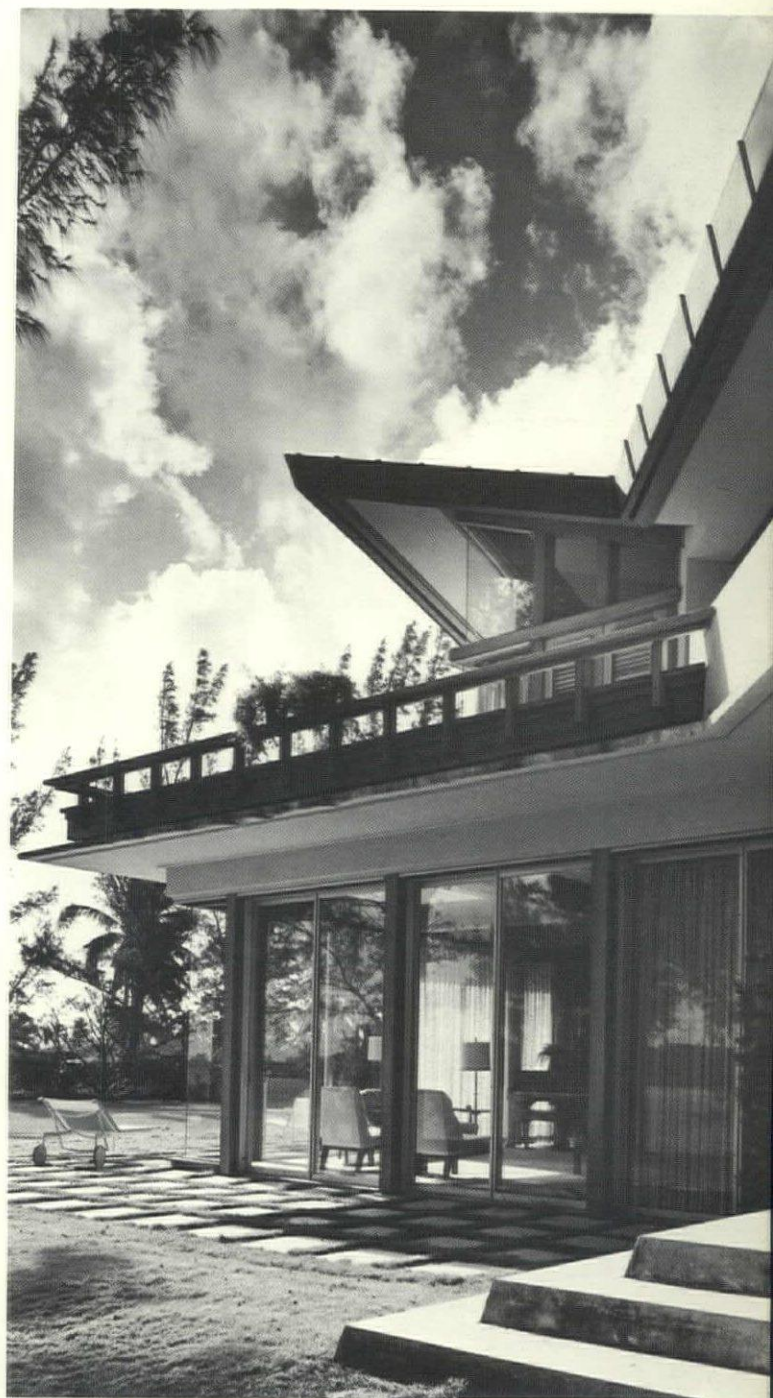
Arrival court leads to a double carport on left. Lot is heavily wooded so that a minimum of landscaping was required. House is situated to one side of property.

Bayfront view of residence is framed with towering casuarina pines. Glare control glass is used in doors on this side.





Reflex Angles



*Like a graceful ship headed out to sea
the glass "prows" of this unique resi-
dence extend toward the nearby waters.*



Reflex Angles

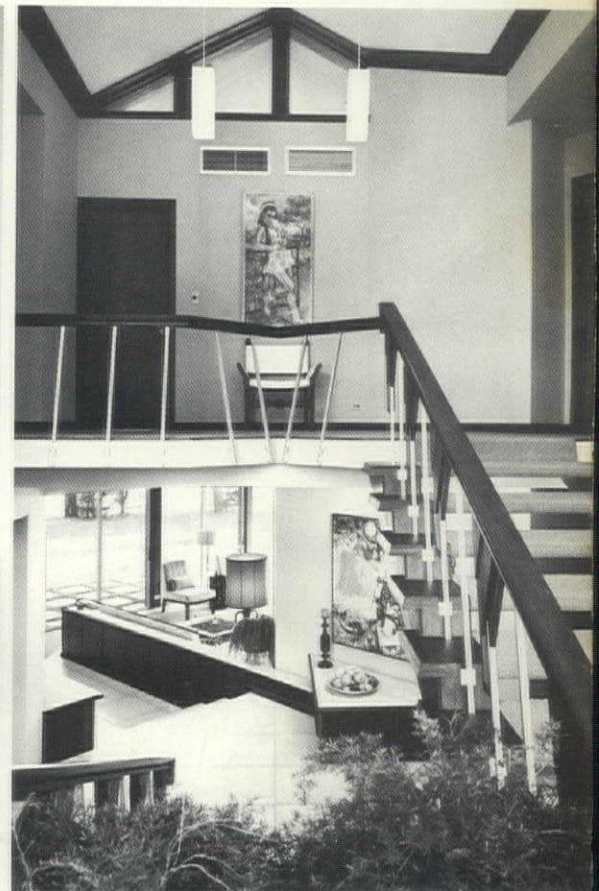
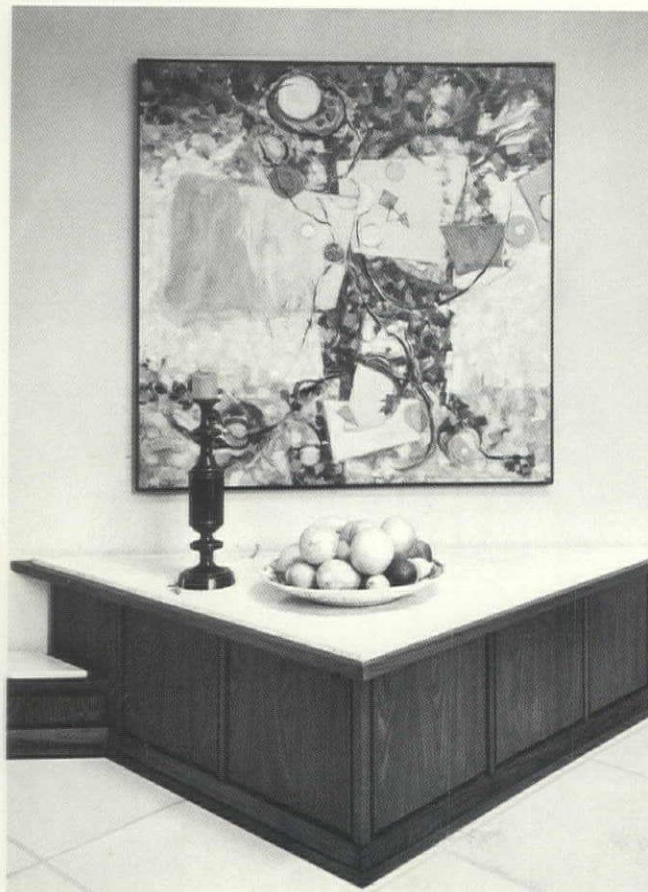
A dramatic illustration of the flow of space from the living room into the stair hall. Note detailing of custom cabinet.

Dining room table and wall cabinets were specially designed by the architect to echo room form, as were ceiling mouldings.





Lightly scaled furniture was required which would not block the view nor obstruct egress to the terrace. Fabrics are neutral in color.



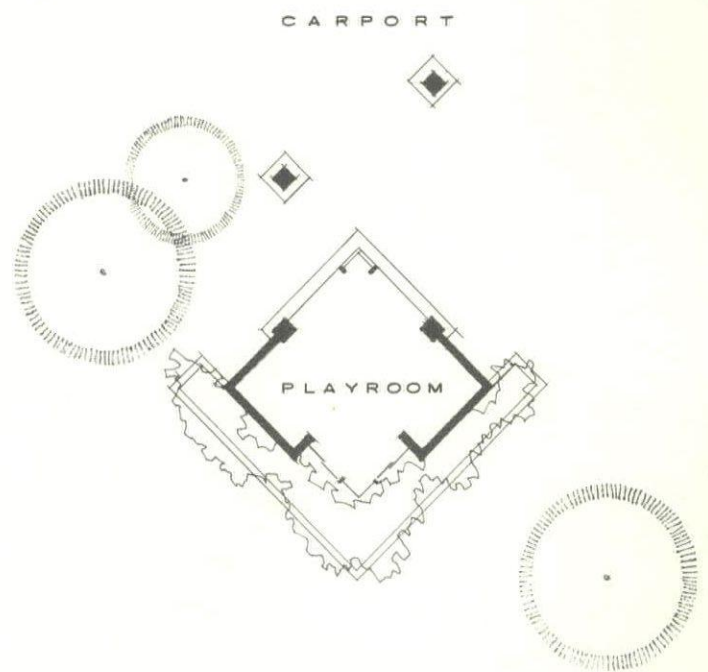
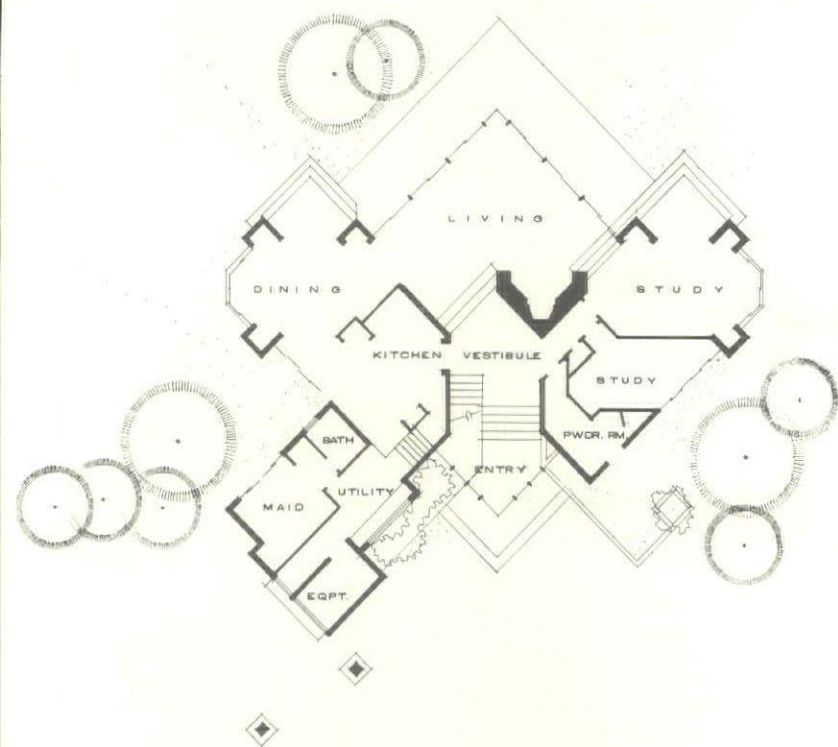


Reflex Angles

for the living room offer a range of texture interest from knobby linens to raw silk and off-white crushed velvet. The accent color for the neutrals used in this area is a vivid salmon inspired by its appearance in the architect's custom designed carpet. The coffee table is a family treasure acquired in the Middle East. It is a heavily parqued, and inlaid, folding game board which the interior designer incorporated into a specially constructed fruitwood frame. Crushed-velvet salmon-color stools are placed near the fireplace wall, a focal point of interest, which translates the reflex action of the plan into significant ornamentation. Terrace furniture is a new design of baked aluminum with combination nylon and dacron lacing impervious to weather. Den furnishings are in tones of grey-beige to charcoal. Several brightly hued paintings enhance this room; these and other artwork throughout the house are changed from time to time, providing interest for the family and their visitors.



Family room is paneled in walnut. Roll chairs make flexible groupings for conversation, televiewing. Built-in bar near window.



FIRST FLOOR PLAN



The weathered wood fences encircling the jump courses wind with the main entrance drive b

*Milholland & Olsen, Inc., Interiors
George Jeffords, Associate Interior Designer
George L. Cadenhead, Engineer
Fisher Payne Construction Co., Contractor
Edward D. Stone, Jr. & Associates, Landscape Architects
Yuichi Idaka, Photography*

*Panoramic view from the Master Bedroom
balcony encompasses reflection pond and show ring.*





ops of native pine trees. These frame the owner's residence located on a rising knoll beyond the riding ring.

Waverly Farm

Bywaters & Duemmling, Architects

Florida, relatively, is a newly developed area of the continental United States. It's tropical growth, beautiful beaches and unsurpassed waters for boating and fishing dictated its becoming a happy vacation-land for a growing number of seasonal tourists and winter residents. Year round community living came much later to Florida than to her sister states. Waverly Farms in the Village of Golf represents,

therefore, a way-of-life currently transforming the countryside miles of Florida and her image of being just the delightful playground of America. Both Florida's cities and her urban communities are fast taking on an aura of tradition. And such is the atmosphere everywhere at Waverly Farms, a twenty-acre site located between towns of Delray Beach and Palm Beach.

(continued)



A covered entrance loggia is approached from an auto arrival court paved with earth tone bricks.

The broken contour of the terrace retaining wall provides private terrace from guest bedroom.





The open lawn area slopes gently from terrace retaining walls of various heights on rolling contours.

Waverly Farm

This adjoins the Village's golf course. Among strands of indigenous pines and sand oaks, the owner's residence overlooks the entire site from a knoll on a rise in elevation, and also the swale at the base of the knoll which has been developed into a small pond. Four grazing paddocks and a sixteen-stall stable occupy the extreme eastern end of the site. Across the service drive leading past the stables is the groom's cottage nestled among a group of pines. There is also nearby a guest cottage, maintenance buildings, and

schooling corrals. The manager's residence occupies the mid-point of the south side of the property, thus being located between the owner's larger house and the stables, affording visual control of the farm. A 140 foot by 200 foot show ring is located to the north of, and centered on, the short axis of the stable. It is connected with an outside jump course by the use of brush jumps at the northern and western fence lines. Floor plan of the owner's residence is evolved from the view
(continued)



Waverly Farm

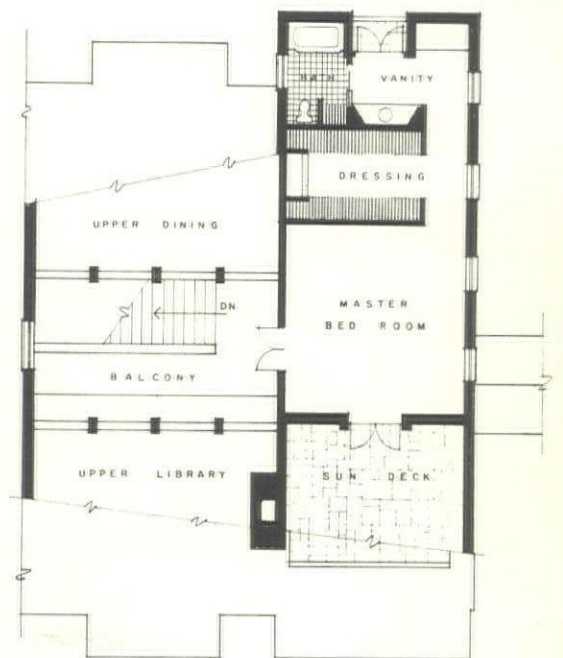
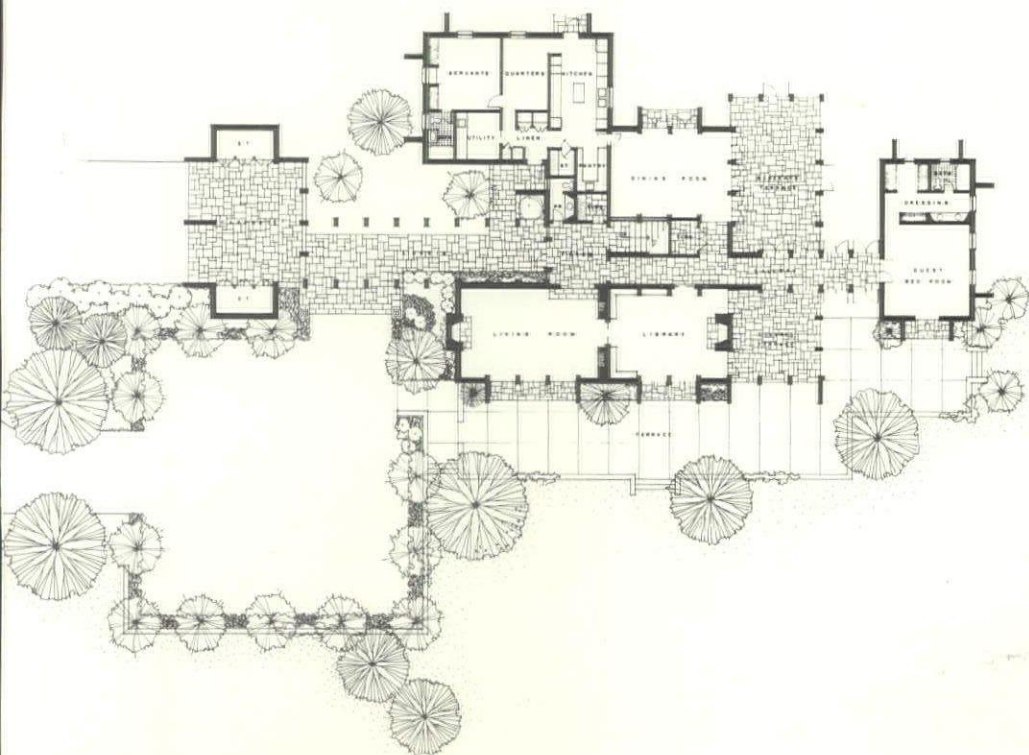
Antique coach lights with a horseshoe motif accent main entrance to residence. Loggia is paved with black Vermont slate.



Loggia's cypress ceiling is flanked with antique white piers of brick. Flowering vines soften.



Pairs of French doors lead from living room to terrace and provide view to reflection pond beyond.



SECOND FLOOR PLAN



Pocket doors allow the library to be opened to the living room, may be closed for privacy.



Vertical space of dining area creates a dignified setting for antique furnishings therein.

Waverly Farm

across the natural pond to the show ring. The charm of the furnishings at Waverly Farm lies in the combination of 18th Century furniture of different styles. Some pieces are French in origin, some are English; most are antiques or have a family heritage from previous homes. Each piece was selected for its particular use in the room. Of special interest in the living room is a handsome camel back sofa, a unique small mahogany secretaire bookcase and a pair of old Chinese fish lamps. Over the sofa is a painting by Vigèe Lebrun titled "Portrait of a Lady in White". The three-pedestal table in the dining room allows ample space for twelve chairs. The sideboard, long and narrow, is another of many attractive furnishings in the home. In the library is a collection of paintings of horses owned by the family over the years. Wall colors throughout the house are white as are the brick-faced fireplace and two story columns. Wood paneling of cypress is stained a soft grey-green. Fabrics chosen for their clear, cheerful colors are mostly of cottons and linens. The carpets were a collection of Aubussons and orientals previously used in residences the family has occupied over years of living in the southeast and south.

(continued)





Waverly Farm

Materials selected for the buildings on the Waverly Farm property are not those usually employed in Florida construction. In the boom days hollow tile was covered with a roughly hand applied plaster. These houses gave way, by the virtue of both building codes and cost, to extensive use of cement block construction, normally surfaced with a finish of smooth sand-plaster. The availability of these products were a major factor in their use. However, the architects for the buildings at Waverly Farm selected building materials which complement both the site and the way of
(continued)



Master bedroom has private balcony affording panoramic view of the site and golf course beyond the show ring.



Antique white brick and cypress wood repeat materials used on owner's residence and all other buildings on the site.



Show ring adjacent to the stable is the center of interest at early morning schooling sessions here.



Rider listens intently to the instructions aimed at perfecting his jumping technique over hurdle.



Wide roof overhang of stable shades stalls from late afternoon sun. Across the service drive is manager's residence.

Waverly Farm

life the inhabitants have been used to. Built of reclaimed brick, painted an antique white, the combination of the grey-green clay roof tiles and the dark grey Vermont slate flooring, on both exterior terraces and some interior surfaces, tends to create the illusion of a residence, or group of buildings, which might be found anywhere in the world. The main house gives the appearance of being quite sizable, yet the upper floor contains but one bedroom-dressing area. Guests are accommodated in the western wing; a maid's room and bath adjoins the kitchen-pantry wing, a southern exposure. Selective use of flowering trees and vines provide a note of tradition and warmth to exterior.

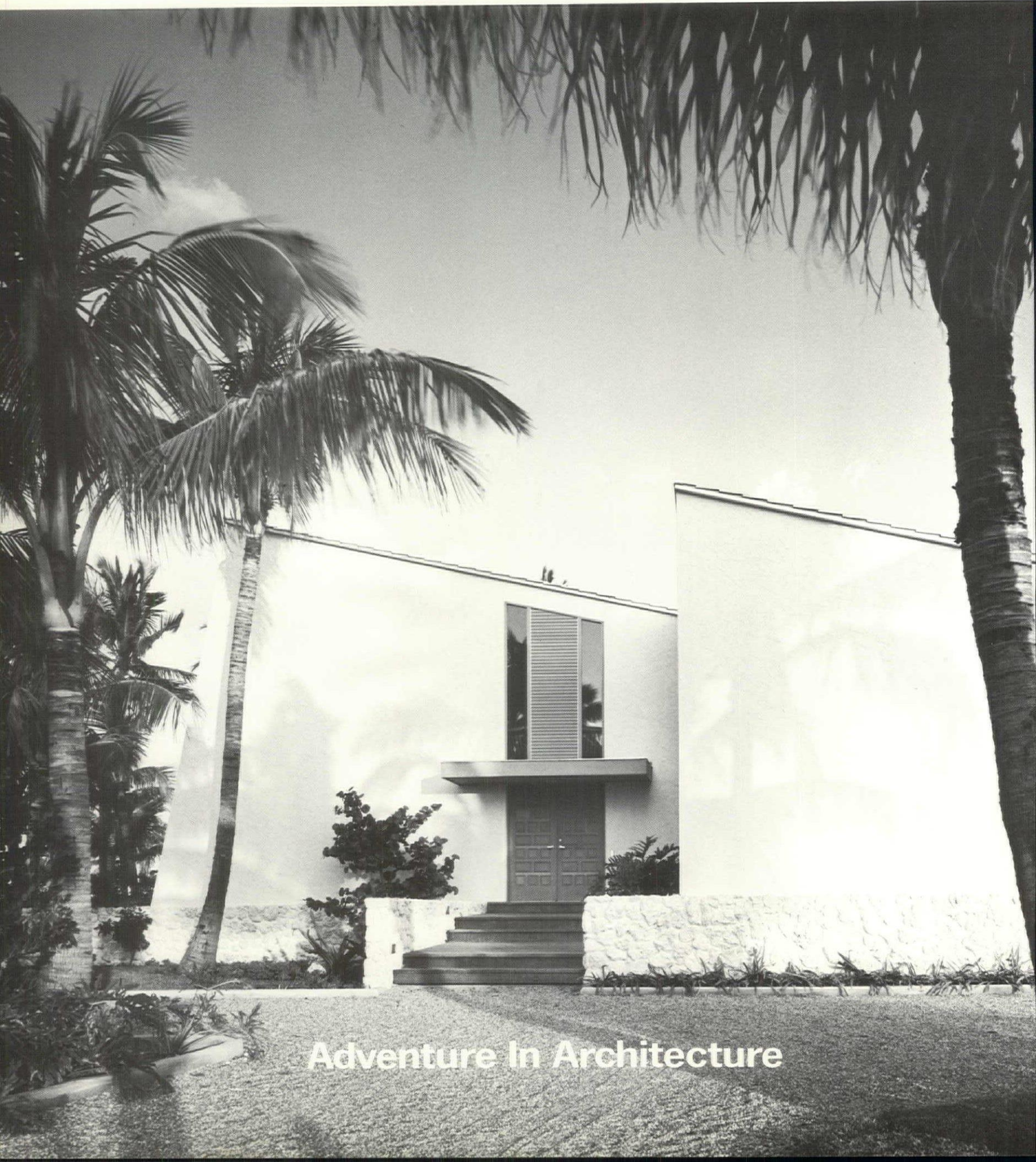
These are the views encountered in the approach to the main house at Waverly. The scenic drive circles the riding ring, the jump course, passes the manager's residence, stables. Weathered wood fencing encircles the ring and the grazing paddocks, so several acres are a part of the picturesque approach to the owner's residence. A covered entrance loggia is reached from an auto arrival court, this paved with earth tone brick, separated by zoysia grass joints. Color surrounds this area by the planting of sour orange trees around the perimeter. Black iron furniture graces the terrace overlooking the property, together with interesting urns and accessory items, also in black.

E. H. Brenner, Architect

*Hudson & Root, Associate Architect
Wes Dunaway Associates, Interior Designer
Fennig and Weir, Mechanical and Electrical Engineers
Floyd Burroughs and Associates, Structural Engineers
Shafer & Miller, Inc., Contractor
Yuichi Idaka, Photography*

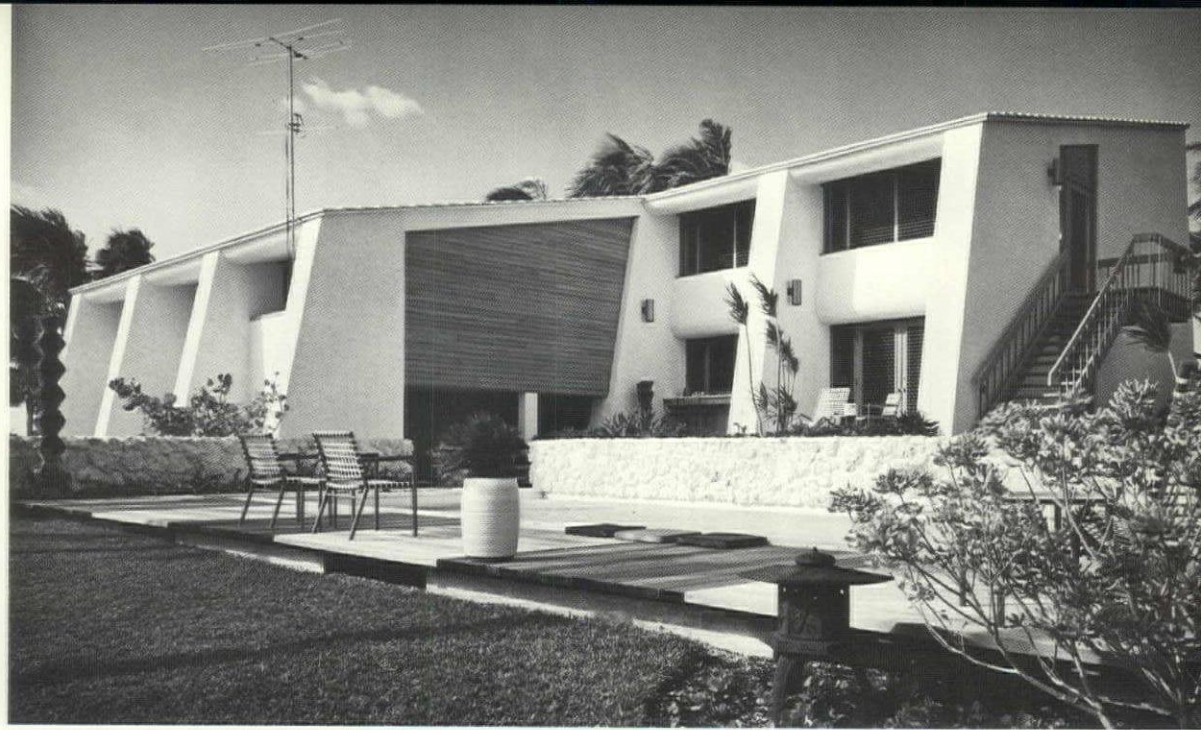
In a newly developed, picturesque island of tropical Florida is this contemporary residence of the Wendell C. Swartz family. The applied, rough-stucco finish is similar to those delightful homes built in South Florida between 1910 and 1925. Materials employed are all indigenous to the area, and the rooms are located on the axis of view and prevailing breeze.

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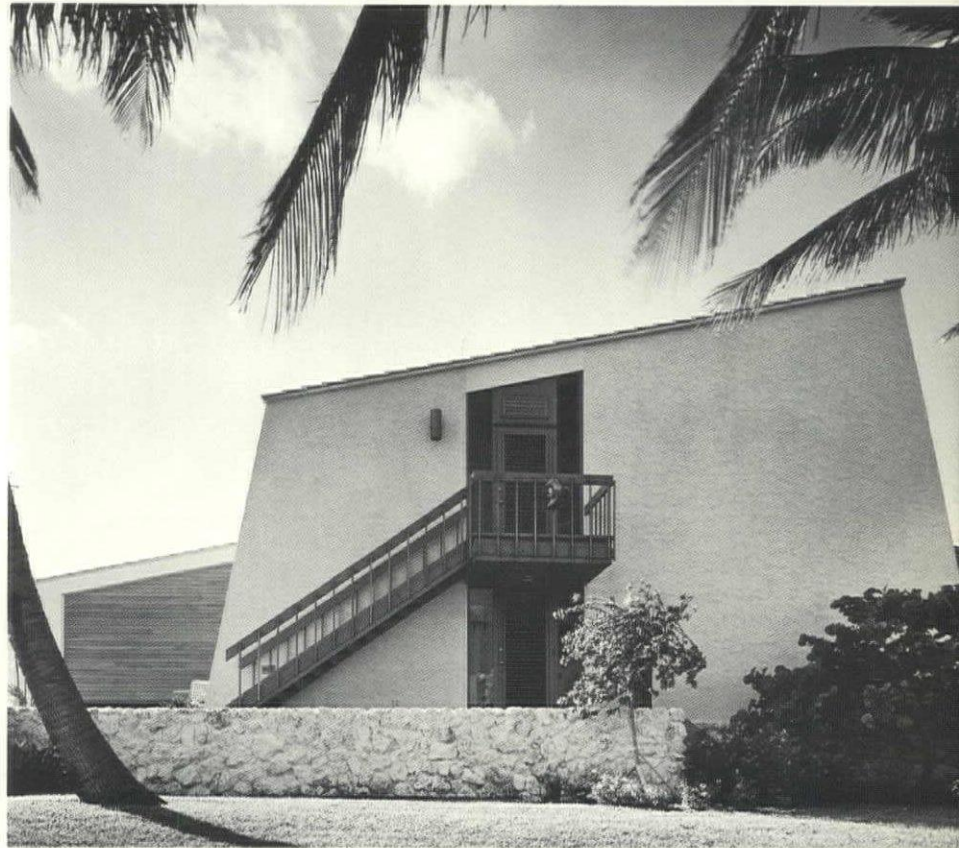


Adventure In Architecture

Raised sundeck adjacent to pool area offers better protection against occasional hurricane tides. Cypress wood siding partially obscures garage-breezeway, children's wing above.



Outside stairway leads to bath-dressing area of the master bedroom suite, on balcony over living room.



Angular shadows by day and interior lighting by night add to the design effects on exterior walls of house.

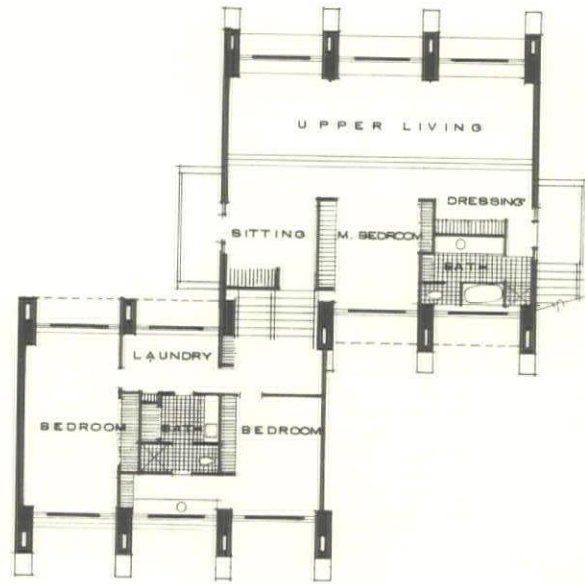
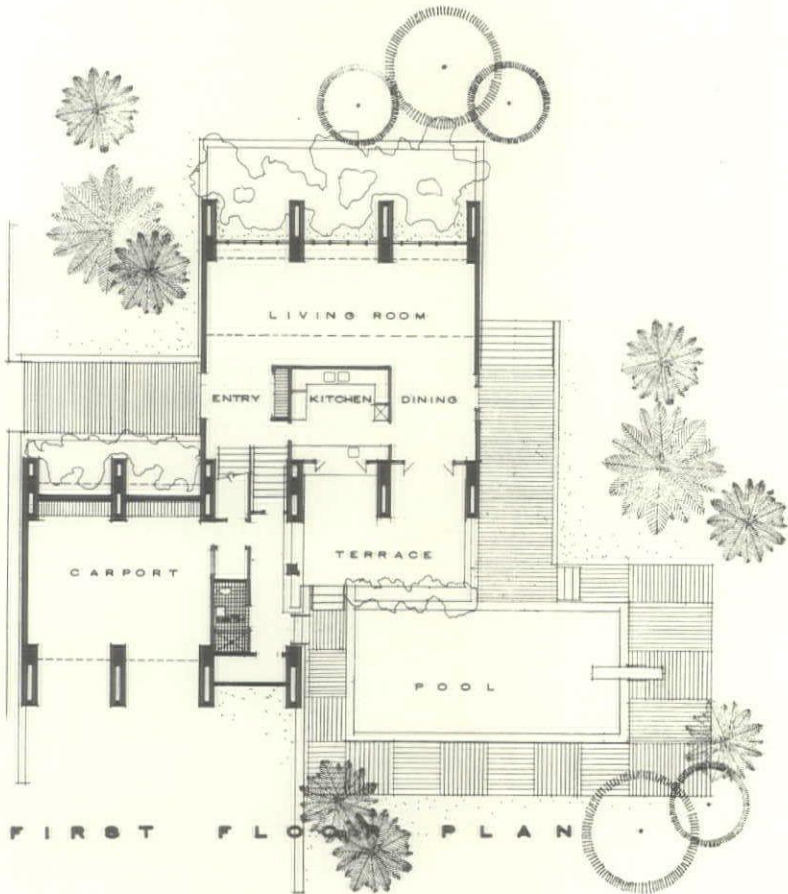






Sliding glass windows open up the kitchen to service outside snack bar on the sundeck. Kitchen, as all other rooms, commands excellent vista of gardens and scenic waterway beyond.

Adventure In Architecture



The strong feeling of natural materials in the architectural design, called for the continuance of this philosophy in the interiors. Natural, undyed wool is handsome as the floor covering. Two heavily textured and brilliant area rugs appear in the living room and dining room. The skillful blending of several strong and exciting color combinations give balance to complement the columns, high ceiling and the massive overhanging balcony area. A large Japanese screen hangs above the longer sofa on a coarse, ecru linen covered wall. An unusual fabric collage, by Marlyn Pappas, over the short sofa, repeats upholstery colors of these rooms.

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Hand applied stucco finish on interior walls of warm beige tones provide pleasant relationship with the hot colors and heavily textured fabrics chosen by interior designer for residence.

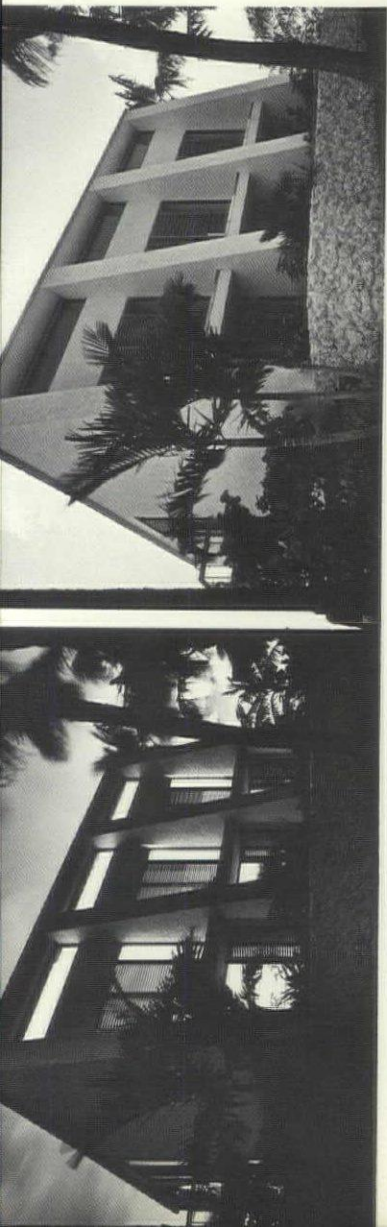
Intimate dining can be formal; buffet gatherings orient toward outer deck.





Music and game center with pedestal table, chairs. Painting over stereo is by Bunn Gray.

The house is essentially a series of columns, two feet wide and ten feet long at the base, tapering toward the top. First and second floors are suspended between these columns, the first being raised in the air to provide additional safety from high tides which occur during hurricanes.



View of house from across canal linking to Intracoastal Waterway. Property is elevated from seawall.



Adventure In Architecture

Boca Raton Waterway Living

Wahl Snyder and Associates, Architect

John A. Marshall Company, Interiors

John D. Turner, Designer

H. J. Ross Associates, Structural Engineers

Boynton Landscape Company, Landscape Architect

Yuichi Idaka, Photography



Nearly always, the get-away-from-it-all land one dreams about is warm and sunny with lush green foliage, sand beaches, and sparkling blue waters. Having once enjoyed this comfortable and leisurely life, you find yourself longing to return again and again. So it was with Mr. E. M. Lynn, whose parents lived in Florida during the time he attended Stetson University. Returning to his native Kansas City, Missouri — eventually heading his own insurance firm — he frequently vacationed in Florida with his attractive wife and daughter. History has a way of repeating itself, and his daughter also chose Stetson University. The Lynns decided it was time to build their dream house. They selected the Royal Palm Yacht and Country Club Subdivision in Boca Raton, a development of the Arvida Corporation, situated so that it offers numerous cultural and recreational outlets. The building site,

with over 360 feet on Fishtail Palm Waterway just off the Inland Waterway, provides a most spectacular view and suitable dockage for their seagoing cruiser. The tropical climate gives them an opportunity to relax with golfing, boating, swimming, gardening, or just sitting in the sun. The Lynn residence, an all-white structure including its Bermuda roof, walls, and split brickbase wall, is approached through a large motor court. The two-story portion, a perfect thirty-six foot square, is at the axis of the courtyard and features the front entrance. The cantilevered marque provides protection from the rain and sun. A white marble foyer gives access to the formal living room, dining room, bedroom wing, and passage to informal areas of the house. Upstairs, the Master bedroom suite includes bedroom, study, a spacious bath with dressing rooms, adequate closet space, and a balcony on three sides con-

necting to a sundeck which overlooks the water. From the foyer, white marble steps descend to the sunken living room, carpeted in ocean blue color. The fireplace wall is white marble, combined with wood paneling detailed in raised, wooden mouldings and painted white. Fabrics range from heavily textured white for lounge chairs to Wedgewood blue silk on the sofas. Walls are covered in a white paper. The draperies are sheer white dralon. Wood tones are walnut, some ebonized for contrast with the subtle fabric colors selected. The same carpeting and drapery fabric is used in the formal dining room. Iridescent blue and gold silk is covering for the side chairs; host chairs are done in a complementary striped silk of blue and gold. For informal living, the family's area contains a sitting room, breakfast room, permanently set-up billiard table and a

(continued)



On either side of the main entrance are three purely white concrete panels in concentric rectangle design.

Approach is through a large motor court paved in white keystone blocks joined with zoysia grass. Entrance is constructed of black wood panels with handsome brass architectural hardware.



*Classic contemporary
would describe the
look of formal room*



*White wood, marble
and silk are integrated
backgrounds used*

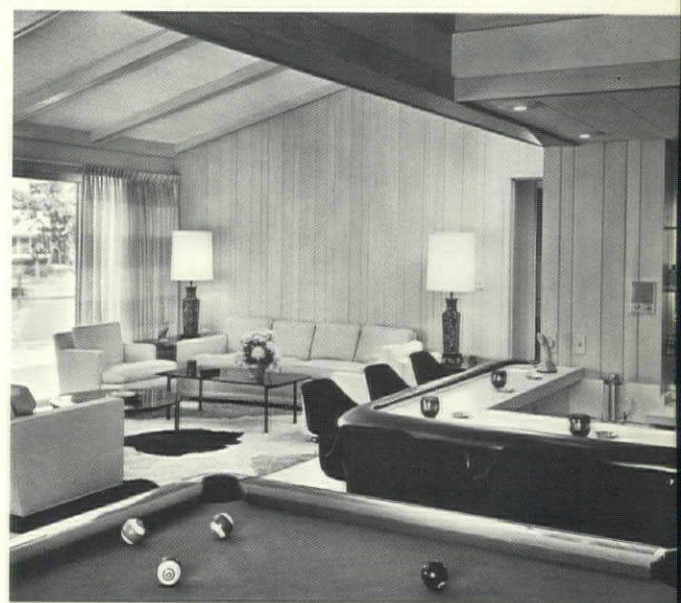


Boca Raton Waterway Living

sunken bar seating six. There's always something of interest in progress in this informally decorated space, with its built-in stereo (both tape and AM-FM radio) plus the organ. Here the floor is a vinyl travertine, covered partially with a heavily textured shag carpet of black, off-whites and yellows. And these are the colors repeated in fabric coverings on the furniture, some of which are vinyl materials. The adjacent pool-patio area is completely screened, and within this space are change rooms, cabana, an outdoor barbeque and bar, and the pool's equipment room. The outdoor furniture is weather-proof aluminum in a pale yellow. Cushions are covered in practical yellow vinyl fabric.

The Lynn's daughter's room opens onto a separate terrace and, with a view of the waterway, is a delightful spot for sunbathing and relaxing when she's at home. Storage space for golf clubs and carts is
(continued)

Family, or Florida room designed for many activities, hobbies.



View of Florida room showing pool and patio area adjacent to it.



White marble foyer features semi-circular, cantilevered stair. It leads to the Master Bedroom suite occupying entire second floor. It can also be reached by elevator.



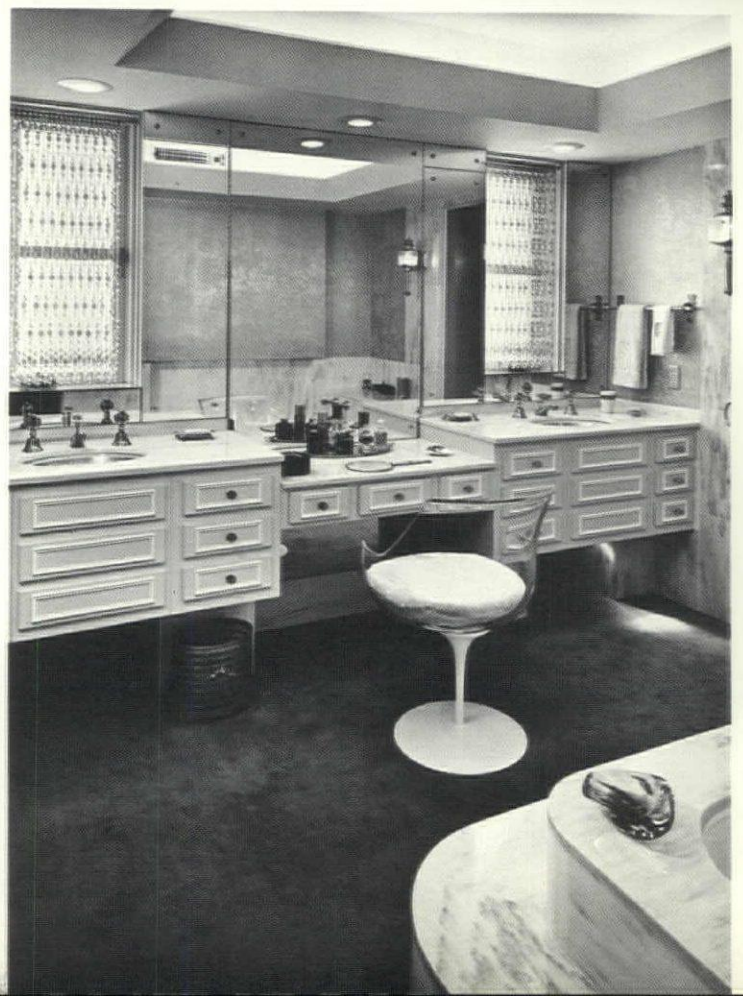


Colors in Master Bedroom suite are soft blues and white. Draperies, of multi-stripe, are tones of blue.

Boca Raton Waterway Living

provided in the three-car garage. Maid's room and bath, with kitchenette unit, is sufficient in size for a couple to live-in year round and keep the house open at all times. This is desirable since Mr. Lynn's duties, as president of his firm, require a great deal of traveling. Their time between trips is spent either in a penthouse atop the home office building in Kansas City, or in their new Florida residence. Designed to provide adequately for formal entertaining, and relaxed living with the family and their friends, it is their plan that the new Boca house will be their permanent retirement home.

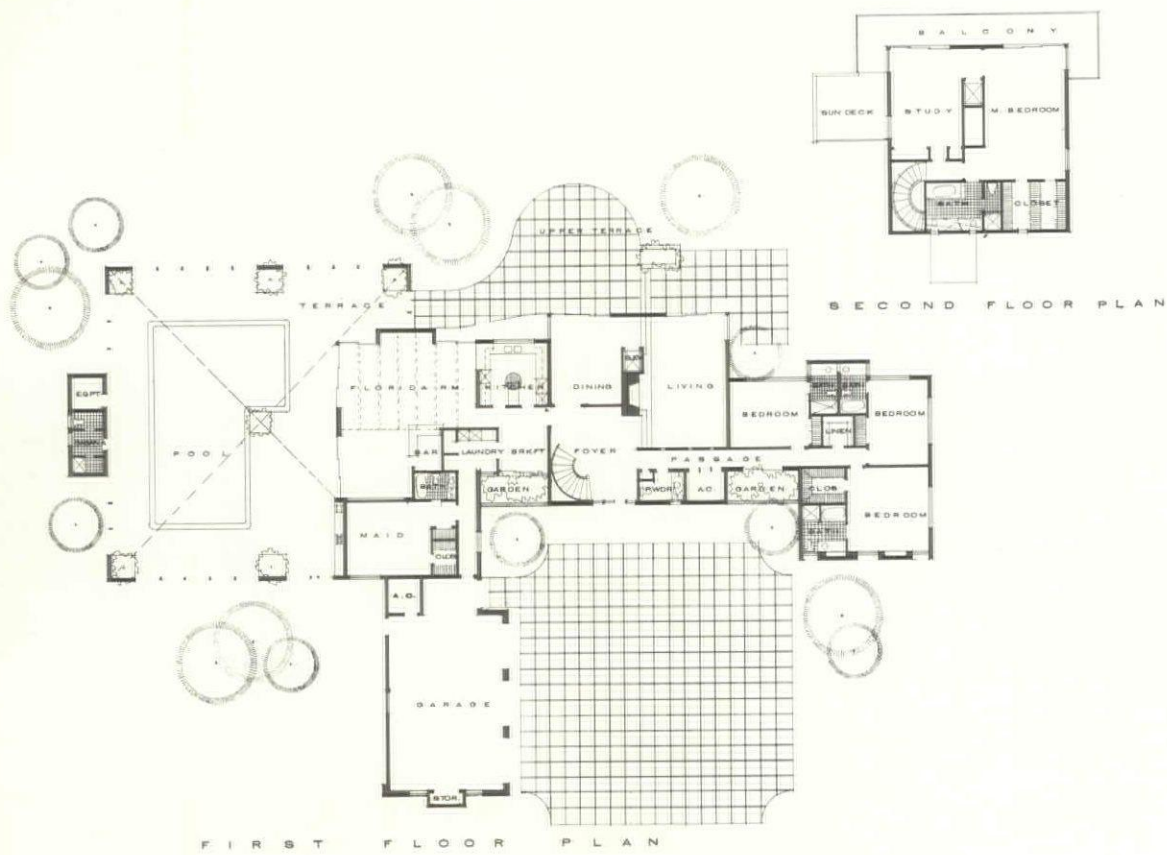
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White marble, crystal beads and fixtures, add elegance to bath area.



With three hundred and sixty feet on Fishtail Palm Waterway, a spectacular view is seen from all living areas of the house.



Boca Raton Waterway Living



Pool area is well appointed with cabana, change rooms, pool equipment room and outdoor barbeque facilities.

Broad vistas of green lawn are broken by skilfull placing of ground cover and low, flowering plants.





A lion sculpture, two formal urns, and a pair of handsome French lanterns decorate the entrance to the classic lines of the architecture.

Petite Classic

*Rablen-Shelton Interiors
Richard Nordman, Designer
Haft-Gaines, Contractor
Yuichi Idaka, Photography*

The Canfields are people who enjoy life, people, and their home. There isn't a chair in the house you couldn't fall asleep in, nor an ash tray you'd hesitate to use. They are not afraid to surround themselves with bright colors, and are particularly fond of yellows, oranges, and greens. When their interior designer first began working with the Canfields their request was for "something just a little different". They all worked together as a team to find something new and more unusual than they had had before. Consequently, they borrowed from the old, found the new, and evolved a comfortable, colorful transitional look throughout.

The living room, dining room and entry are inclined to be classic in feeling with the use of a custom designed and hand marbled black atrium, which is placed on white marble flooring. This atrium is heavily planted with greenery for a garden effect. Winding white marble paths here permit the flow of traffic from the entrance doors, and from area to area. The formality of these spaces is tempered by the heavy plush carpeting and by the use of several contemporary paintings. An interesting arrangement of paintings and prints is on the wall above a console opposite the sofa wall in the living room. Accessories are both modern and traditional. An Adam print on chintz is used for draperies, valances, side and sofa cover.

(continued)

Formal dining area is partially opening into the entrance foyer and living room. Bright golds and greens are colors used.





Large scaled painting above the sofa has its colors repeated in sofa fabric in yellows, black and white. Accents are green.



Charming sitting room has its colors repeated in hand woven matchstick blind.

Petite Classic

The leisure room is just what the word implies. Colors, furniture and fabrics all leisurely await you. In this large comfortable area, the Canfields enjoy television, music, informal dining and reading. An attractive powder room is on one side; the spacious and partially open kitchen flanks the other side. A tall wine cabinet is a decorative note. There is a desk area in this family room, as well as in the smaller sitting room den opening from the entrance foyer, where books and trophies are displayed. The master bedroom is again a more classic design with brightly colored fabrics enhancing formal furniture.



Through accessories, posters and primitive art, a continental flavor is given to the Canfield's family room.

A formal decor is seen in master bedroom with its gold leafed headboard and other furnishings selected.





Garden Condominium

Jeffords Interiors

George Jeffords, Designer

Yuichi Idaka, Photography

Component pieces brought by the clients from the Orient were made into this built-in wall cabinet by the interior designer.



Palest celedon raw silk draperies frame the view of the ocean from this ground floor apartment. Furnishings are old and new, a skillful blending.



Color scheme for the guest bedroom was taken from old Chinese wood carvings in shades of gold and rusts. Oriental accents are used here for accessorizing.

Mr. and Mrs. Troy Douthit's winter home is a Boca Raton condominium apartment with many home-like conveniences. On the ground floor it opens onto its own private garden and terrace, which in turn embraces the ocean beach. Since their home in the north is traditional, they showed a strong preference for using antiques here. Through their travels in the Orient, the Douthits collected many Chinese pieces, both modern and antique. To show these dark teak and bronze furnishings to advantage, the interior designer chose an off-white, and fairly monochromatic, background of grass cloth wall-covering with the palest celadon raw silk draperies. Off-white Chinese sculptured border rugs were used on natural travertine floors. A chenille patterned linen of blue, turquoise and green on an ivory ground was used on two sofas; other seating is covered in a

textured green and natural linen velvet. The large coffee table shown is a restyled dining table of teak. A large contemporary wall credenza is finished in the lightest pickled walnut to minimum the size and further play up the darker furniture. Window surrounds, with insets of Chinese grille work, were painted the wall color and left simple to hide drapery tracks when the draperies are opened to the ocean view. A bookcase wall was built into the room from component pieces brought from the Far East. Color scheme of the guest bedroom shown was taken from old carved wood rubbings, and is predominately pale gold with shades of rust tones. The custom headboard and bedspread are of quilted iridescent amber and rust silk, with gathered skirts of rust on gold patterned sheer over a rust colored liner. This same sheer fabric is traversed at the window behind a cornice, covered in the silk.



To make use of two circular mahogany consoles the Harrises did not wish to dispose of, they were made into a dining table. Mirrored wall behind the buffet adds depth to room, reflects the aqua ceiling and white classical motif wallcovering.



Island High Rise

Richard Plumer-Miami, Interiors

Margaret DeHass, Designer

Yuichi Idaka, Photography

This charming living room reflects the moods and colors of the Atlantic ocean far below its hanging terrace. The apartment building is on Key Biscayne, sweeping far above miles of white sand beaches dotted with coconut trees. The skyline of Miami and Miami Beach is visible on the horizon. The interior designer was asked to express the Harris' love of things French, together with the beauty of treasured family heirlooms inherited from Mrs. Harris' mother. The cohesiveness of the resulting design was established by using compatible shades of aqua for the

ceiling and wool carpeting. Walls are a complementary off white, which is also the color of heavy linen net traverse draperies. Since this is a north facing room, the net draperies are sufficient to temper the slight solar glare. One antique French chair and the sofa are upholstered in off white linen with a small floral pattern embroidered in aqua. A handsome 18th century English mahogany desk at one end of the room is also a family heirloom, and more antiques are used in the master bedroom, where the color scheme of the living areas is given subtle continuity.

Penthouse on the Gulf

*Holland Salley, Inc., Interiors
Holland Salley, Designer
Yuichi Idaka, Photography*

Few condominium apartments are as spacious as this two-story penthouse in Naples, Florida occupied by Mrs. Justin Potter during the winter season. Color scheme for her home-away-from-home was taken from the magnificent view of the Gulf of Mexico, white sandy beach, and the landscaped gardens below. Focal point of the living room is the fireplace, over which a mural nearly twelve feet high has been painted by the well-known Naples watercolorist, William Henry. Theme of the mural is a graceful, sketchy bamboo design in shades of blues and greens taken from these colors in the furnishings. The carpeting throughout the main floor is a wool twist of deeper blues and greens, and continues up the stairway to the balcony-sitting room above. White cast aluminum railing stands in accent to the carpeting. An impressive chandelier, with prisms of amethyst and clear crystal, was purchased in Italy for the dining area. Over the buffet is an Oriental screen featuring an authentic Kabuki kimono in soft colors. Contrast to the pale tones in the living room, sharp bitter green is used on pull-up chairs. There is a den off this area furnished with comfortable, lounging furniture where Mrs. Potter has placed pictures of her family and friends, lending an aura of warmth. There are two guest rooms on the second floor furnished in French provincial painted pieces, and carpeted in a textured white wool shag. The balcony-sitting room features blue glazed rattan with white textured cotton covers. Mrs. Potter's suite opens from balcony.



Comfort, ease of maintenance in this attractive condominium penthouse makes ideal second home.



Two story windows reveal the ever-changing view of the Gulf of Mexico to west.

In dining area, tall, lighted and mirrored curio cabinet houses collection of her Doughty birds.







placed at window level.

Condominium on the Atlantic

Philip Pearlman, Architect

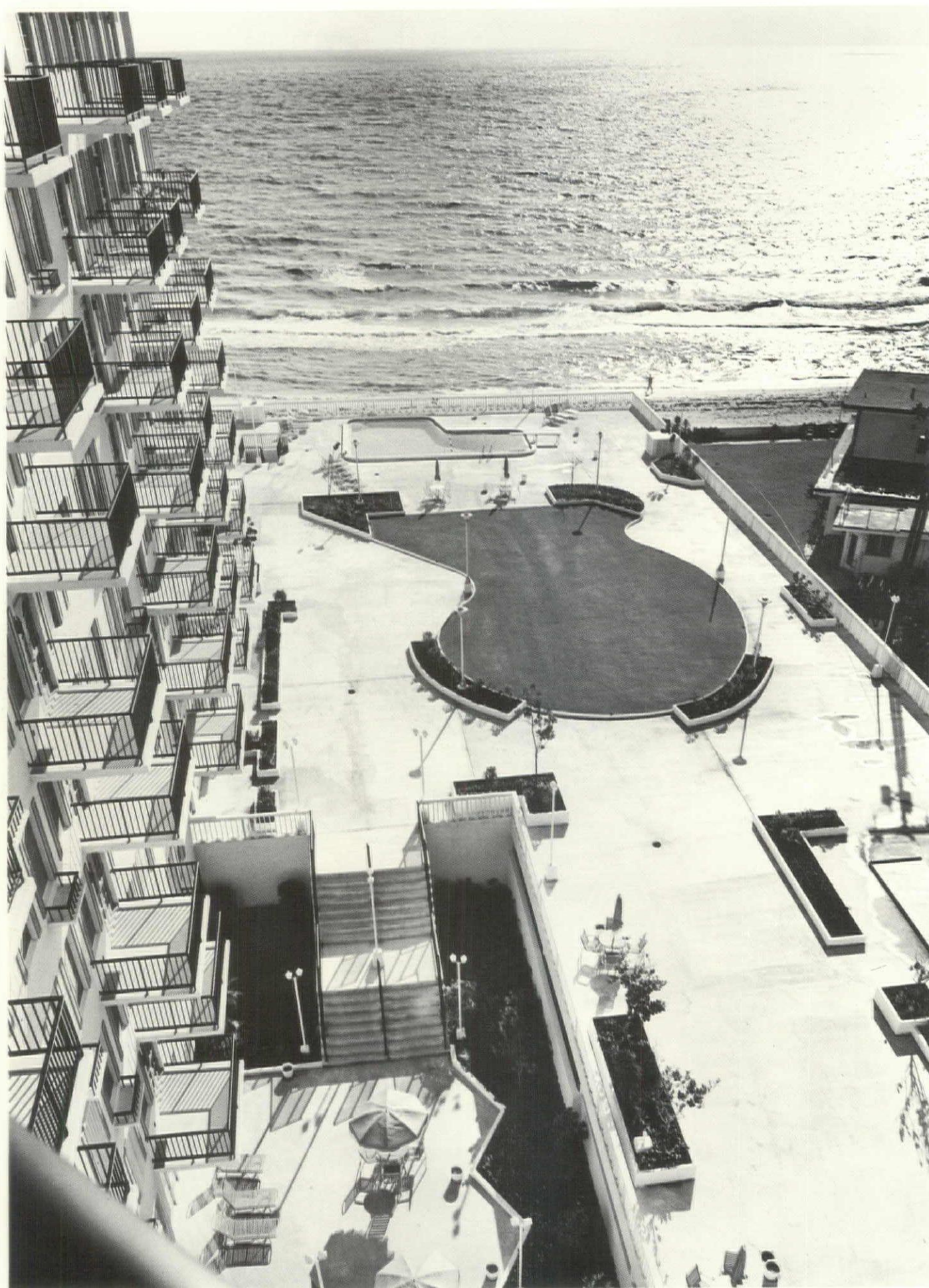
*Link - Popham and Associates, Landscape Architects
Grosse Pointe Furniture Shops, Inc., Interiors
Frank Avino, Designer for the Upjohn
and Raxlen Apartments.
General Builders Corporation, Contractor
Yuichi Idaka, Photography*

High-rise apartment dwellings, formerly built only in crowded urban areas to accommodate large populations, are now changing the skylines of American suburbia. In a country continually on the move, peopled with millions of globe-trotting, jet-hopping travelers, apartment living frees its traveling residents from the necessary, tedious preliminary preparations which had to be taken care of to protect their single-family residences. The freedom from responsibility, when one can simply shut the door and leave for an exotic holiday, or a second home miles

(continued)

Garden terraces of penthouses command a sweeping view of ocean and commonly shared areas below.





Viewed from an upper balcony are interesting shapes and forms of recreational areas below. Ocean beach beyond.

Entrance to La Bonne Vie, with its view of the Intracoastal Waterway, Hypoluxo Island and West Palm Beach skyline beyond.



Outside corridors to the units are spacious, fully covered. Interior corridors are all adjacent to each floor's elevators.



away, has resulted in hundreds of rental luxury apartment buildings, as well as cooperative and condominium multiple-unit dwellings. La Bonne Vie is an eight-story condominium residence on the ocean just at the southern edge of the resort town of Palm Beach, recognized as America's most beautiful community. This type of apartment ownership is similar to single residence ownership, in that you receive a separate title to your apartment, and have an undivided interest in the structure's common areas and facilities, such as land, lobby, pool, etc. The title may be leased, bequeathed, mortgaged or sold. The site upon which La Bonne Vie sits

could easily have accommodated more than its 112 units; however, it was the intent to provide spacious living quarters, complete recreational facilities, ample parking space for residents and guests, and for all apartments to have an unobstructed view of the ocean. The shape of the building accomplishes this by splitting the west half of the building and placing it in a north-south direction beyond the east half. The resultant form resembles an abstract tuning fork. There are only fifteen apartments on each of the six typical floors, fourteen on the lobby floor and eight penthouses. In keeping

(continued)



Speakers housed in round marble-topped commodes are opposite specially designed stereo system in large armoire on opposite wall of living area.

Condominium on the Atlantic

with the tradition of the Palm Beach area, the design of the facade attempts to recapture the Mediterranean architecture of the charming older villas and residences in the elegant surrounding neighborhoods. This is accomplished by a barrel-tile roof fascia, French balcony doors, iron railings on the staggered balconies, and arched columns at penthouse level. Window shutters and arched window heads further emphasize this feeling. Landscaping is a carefully thought out design to enhance the terraced and paved common areas, bearing in mind the planting which best lives with the ocean's salt spray. Architectural planting bins on the sundeck and around the putting green add interest to these areas. The apartments' individual units offer that which is more commonly found in single residences, in that they

are large and provide all of the facilities, in a sense, which result in a self-sufficient space. Service areas within each apartment contain complete laundry facilities, separate air-conditioning systems and controls whereby the resident can maintain any atmospheric condition within his individual dwelling, irrespective of the conditions in any other unit. One complete line of apartments has brick fireplaces with all of the necessary flues for actual use. With its own 275-foot private ocean beach, this building is ideally located between the blue Atlantic and the fascinating Intracoastal Waterway, yet only minutes away from Worth Avenue, the fashionable heart of Palm Beach. Verdant Hypoluxo Island is embraced by La Bonne Vie's immediate view to the west, and be-

(continued)



*A Mediterranean
selected by
as an interior
from their*

The Queen Isabella-styled bedroom is Egyptian gold and off white. Color schemes and design for the apartment were left to





Dr. and Mrs. Raxlen, the interior designer was asked to create a traditional setting for their collection of priceless abstracts.



Condominium on the Atlantic

yond is the glittering panorama of West Palm Beach. The "Monte Carlo" of the Atlantic, Grand Bahama Island, is only thirty minutes away by air for an exciting evening at the tables. For the boating and yachting enthusiast, it's but a ten minute drive from this apartment to deep-water dockage and complete Marina facilities. Thirty-four private and semi-private golf and country clubs dot the county, some of the finest of these within three miles of La Bonne Vie. And the true aficionado will find polo, greyhound racing, jai-alai and harness racing invitingly nearby. Famous hotels and night clubs of the Gold Coast are within a few miles. Maximum protections, as well as all maintenance services

This bright and cheerful kitchen is spacious enough for occasional dining. Mica cabinets and vinyl flooring are easily maintained.



Viewed from arched door of dressing-room, Mrs. Raxlen's bedroom suite has own balcony, and is completely private from rest of the apartment.

required year round, have been provided for the residents. The recreational facilities include the putting green, shuffleboard courts, heated fresh water swimming pool, sun bathing deck, indoor social rooms, a coffee shop, Finnish Sauna baths... in addition to the white sand beach and ocean. The lobby is no mere access to the elevators, but an impressive and handsome room of fine dimensions, enhanced by a wood and marble decor of sensitive design. Thus condominium living is very little different than living in any other fine community, where some of your neighbors are also your friends, and your private dwelling is, in truth a fine home.

Neutral white grape is the background color for the vivid accent colors taken from abstract painting over sofa. Room is dignified, livable.





Terraced down from the Club house is this beautifully proportioned pavilion housing snack bar and dressing rooms.

Club Apartments

Allen Frye, Architect

Judith Kamph, Interiors,

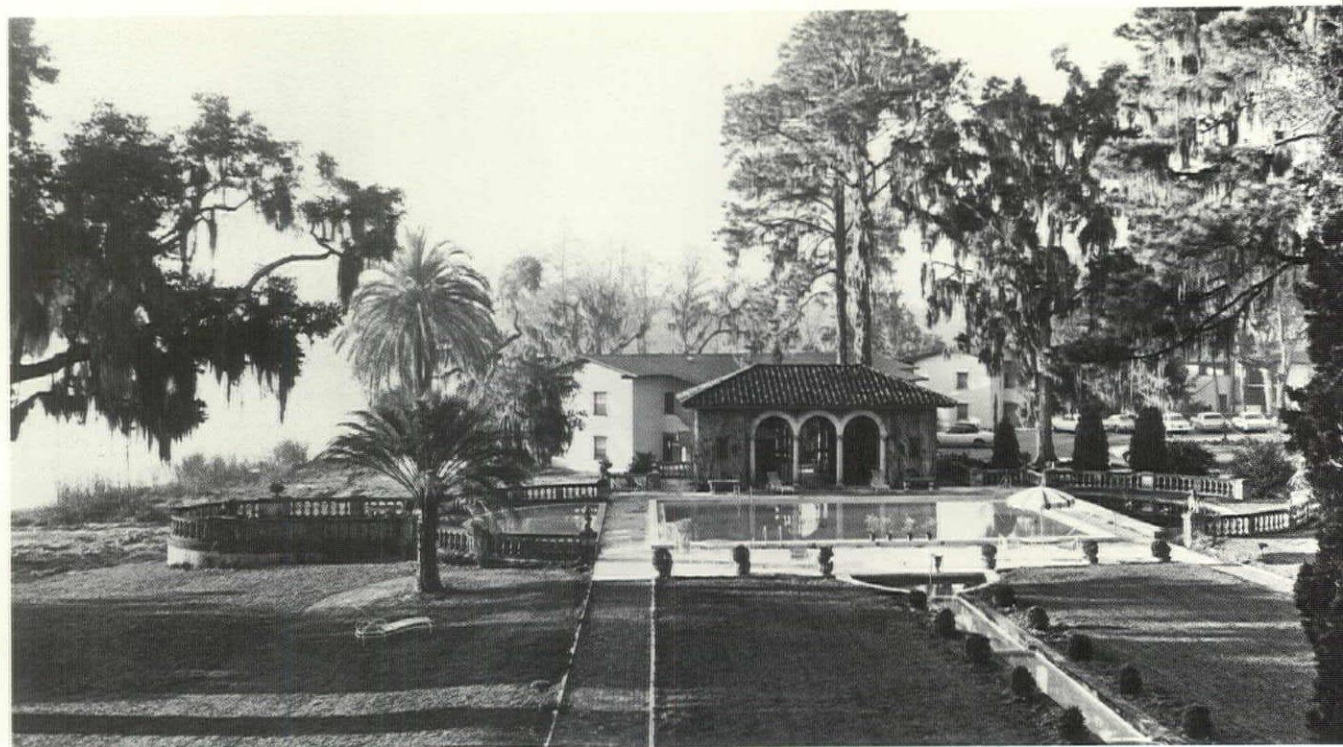
Designer for Club Continental

Cloistered by moss draped oaks, overlooking the shimmering St. Johns River, lies a group of Mediterranean villas, a world apart from the hustle and bustle of nearby Jacksonville. On the grounds of an old estate in the town of Orange Park is a way of life generally unknown to apartment dwellers. The Club Continental and Villas has been created to provide all the comfort and convenience of modern living in a distinctively unique setting. An inspiration from the fabled Cote D'Azur, Mira Rio was an ancestral estate widely known for the classic beauty of its Mediterranean architecture and formal gardens. Saved from deterioration, destruction, or the fate of many old homes, that of being converted into a nursing home or other institution, it has instead been turned into a private Club. Mira Rio is the centerpiece of a new community of fifty-two picturesque villas generously spaced in a ten acre garden of azaleas and camellias. The owner, C. J. Massee, desired to project the charm of the estate to the new development and yet build functional rental units adaptable to today's casual living. The architect coordinated the owner's wishes with his own ideas of functional planning. The result is a captivating combination of the old and new world concepts of living. The Club, the ivy covered Manor House of the former estate, offers wide verandas overlooking Venetian gardens and the broad St. Johns River. Its interior, complete with drawing room, salon, dining and game rooms, lends itself to gracious entertaining of the full membership as well as little dinners and impromptu fireside gatherings. The vast areas and magnificent detail of the former Caleb Johnson mansion made an easy transition from a fine private residence to a warm private clubhouse. The former "garden room" down a marble step from the foyer hall in the center of the building was transformed into a game room brightened by the mar-

(continued)

*a setting of methusalan live oak and Spanish
ss with a vista of the sprawling St. John's
er, this older mansion is new focus for a Club.*





The new Villas present a new approach to apartments for today's living. Historic designs given new dimensions.

Fine detailing of the mansion lent itself to easy transformation. Here is a corner of the great salon where members gather to enjoy its warmth.



The Villas represent a fresh approach to modern apartment living. Architectural design of the past is given new dimension.

velous orange tones of a Cynthia Sargent hand hooked wool rug in the Bartok design. Furnishings in wrought aluminum, finished in charcoal, maintain the look of Spanish influence but retain the outdoor feeling of this charming room. Draperies throughout are of handwoven Mexican "Manta", simply hung within the original delicate and lacy wrought iron valances. The original salon with its magnificent stone mantel became the focal point of the club house. Long sofas with Spanish grill work wooden arms flank the fireplace, covered in a textured orange fabric that picks up the tones of the huge square parquet coffee table. Thick chenille carpets in greens and golds stretch the length of the room. A pineapple pedestalled table is placed in the center of the room faced with high back chairs and aglow with huge bouquets of flowers. The river side of the room has two groupings of love seats, with Spanish coffee tables to afford intimate seating groups. Continuous showings by local art groups present a constantly changing scene in the salons and dining rooms. Recreation facilities include tennis courts, reached through a flowering arbor, swimming pools, game rooms and lounges. A yacht club is planned as part of the next construction phase. Adjacent to the club and pool area, yet far enough away to assure privacy and separation from the recreational facilities, lie the Villas, strategically placed to take the utmost advantage of the setting. Every possible tree was saved in the planning and great care was taken to preserve camellia, myrtle and jasmine bushes, some reaching the roof line. The use of two basic building plans with varied exterior treatment has resulted in an interesting sequence of structures. The Villa Portofino is a town house building giving the illusion of being a street level home from the

(continued)

Spanish grillwork, beamed ceilings, arched stairwells, tiled patios and spacious balconies are thematic.



With the river view beyond, the living area of this Villa accommodates decor of tenant's choice.



Each Villa has private patio, floored in Mexican tile, where entertaining is done in charming setting.



Club Apartments

front view. Actually, it is a three level structure contoured to a gently sloping landscape. This building contains six rental units — four town houses and two flats. The town house apartments contain living rooms with high beamed ceilings which are overlooked by balconies opening to the bedrooms above. The Villa Barcelona rambles beneath century old trees as a part of its own garden setting. The natural beauty of the environment comes directly through the wide, high windows or glass sliding doors which open onto enclosed patios or balconies. This Villa contains eight one-level apartments, ranging from one to three bedrooms. The plan for these apartments offers a "floating" room. That is, a typical two bedroom apartment may give one of its bedrooms to the adjacent apartment in order to create a three bedroom unit and a one bedroom unit. Arched alcove entranceways, wrought iron enclosed verandas and wide overhangs with massive beams add

to the overall effect. An occasional window barred by hand-turned spindles, steps with tiles inlaid at random, adobe brick trim, a fountain adorned by cherubs, are quick to catch the eye and are just a few of the many delights to be found at the Villas. Three of the buildings enclose a sunny court yard framed by tropical foliage. Mrs. Massee personally supervised the landscaping of the apartment project and has captured the mood of the surroundings in every garden pattern. The interior theme reflects the general motif. Stark white walls and rustic rafters are mellowed by paneled partitions and rich carpet. Heavy chandeliers with predominantly Spanish influence grace the dining alcove, which is a part of the living area, yet gives the illusion of being a separate entity. Generous kitchens have built-in appliances, walnut cabinets, adobe tile floors and diamond-light doors, conveying provincial charm with today's conve-

(continued)



Handmade tile floors, beamed ceilings and panelling make kitchens a gracious part of the total apartment space.

Club Apartments

niences. The bedrooms were planned to accommodate king-size furnishings with ample floor space remaining. Some of the bedrooms open onto balconies, some onto enclosed patios or verandas. The apartments employ year-round climate control, provide spacious baths, more than ample closet and storage space, and built-in book cases interestingly placed in either living or bedroom areas. Some units are equipped with bars and/or fireplaces as added attractions. The design lends itself to individual tastes in furniture. Through the combined efforts of the parties involved, a break-through in apartment designing has been accomplished, a new dimension in residential living created. The Villa is much more to the tenant than an apartment. It is a restful retreat, a step outside the modern world into the elegance and a grandeur of a by-gone era. A landmark of the past, Mira Rio comes once again into its heritage of splendour.



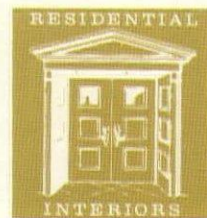
Sweeping lawn and giant oaks in the Villas' center court maintains the privacy of tenants and provides new grace to apartment living.





Interior Designer: Margaret Webb DeHass, A.I.D.

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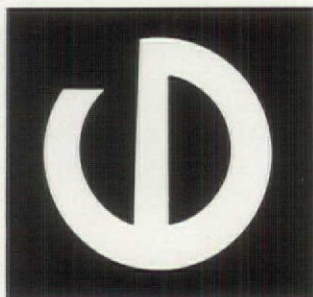
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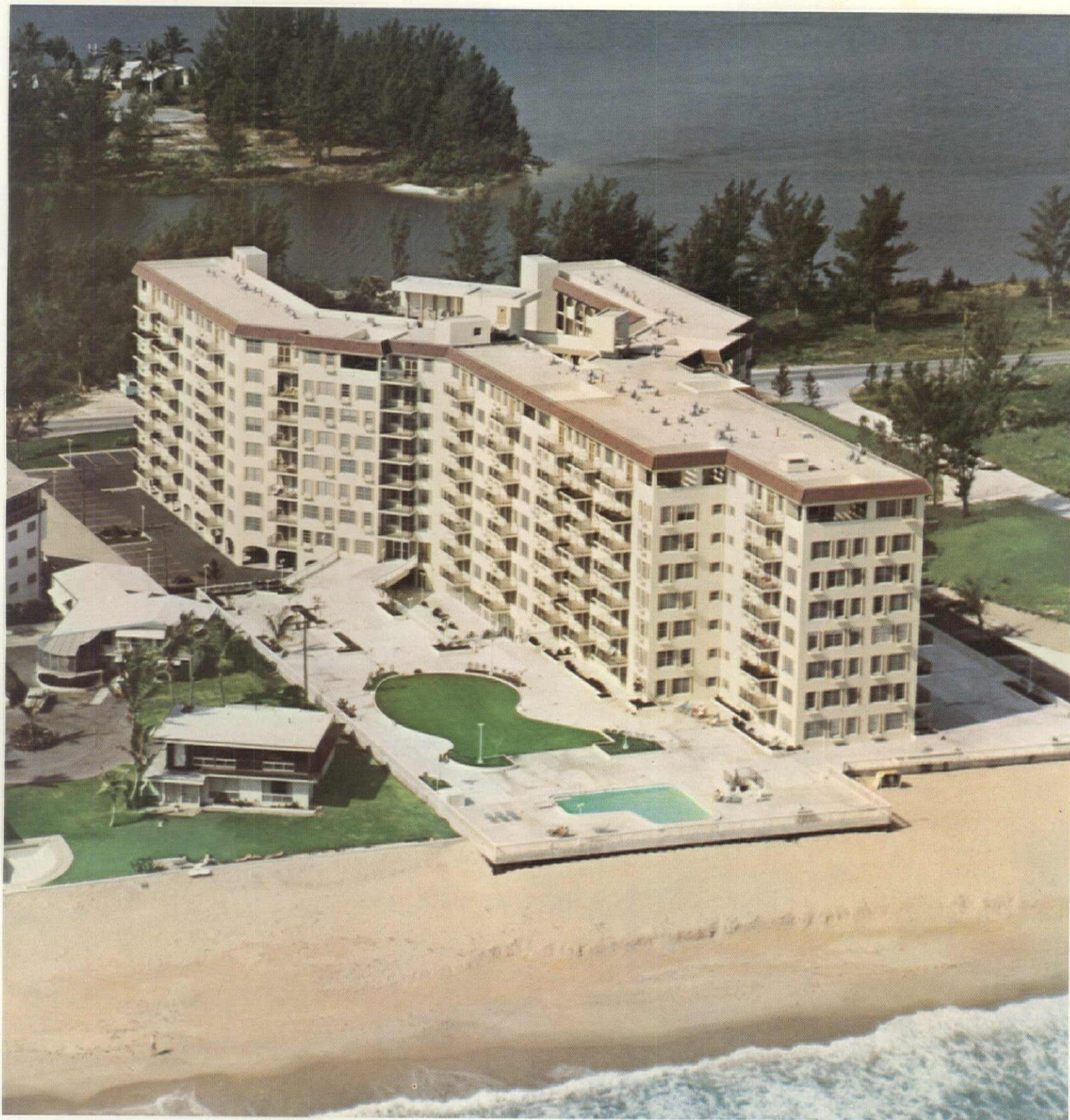
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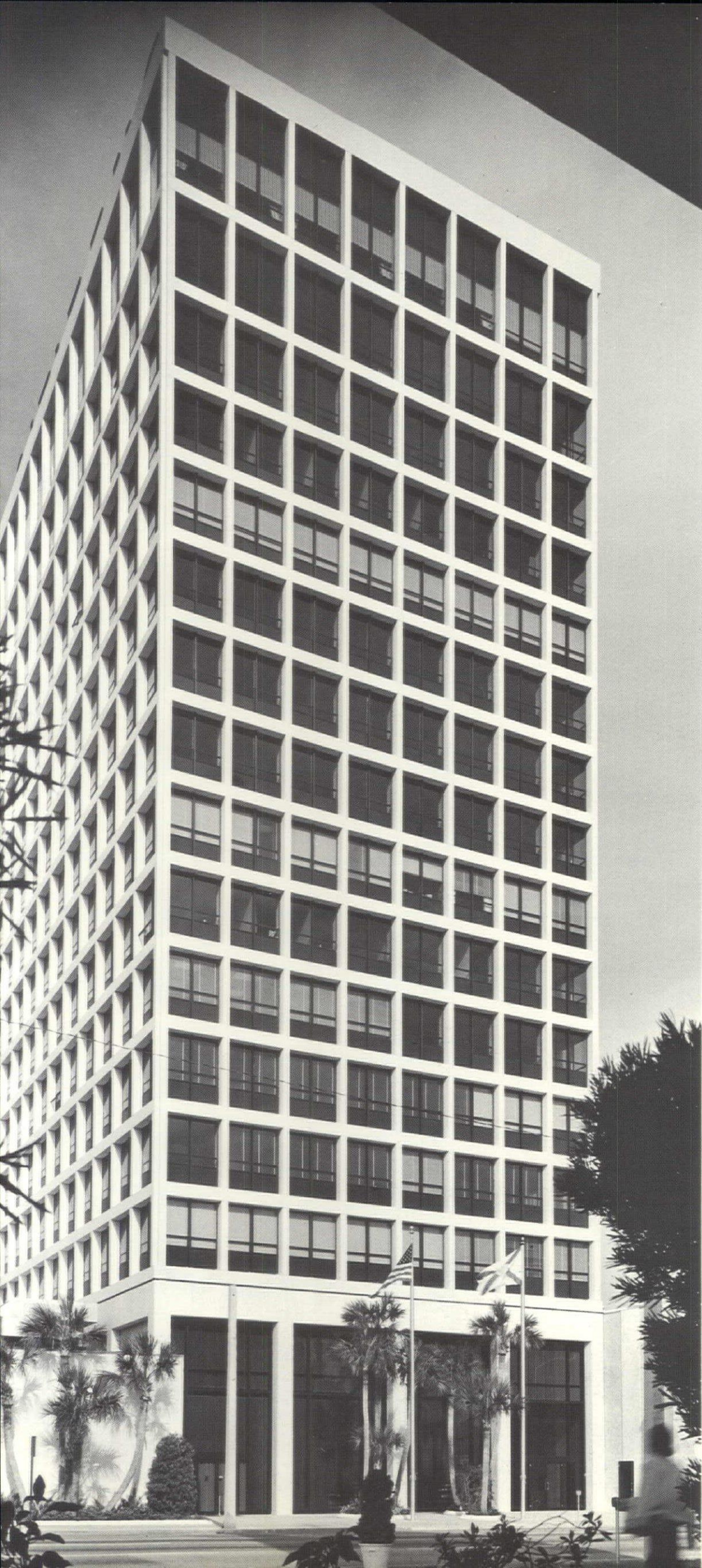
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Contemporary Bank

A. Epstein and Sons, Architect

Richard Plumer Business Interiors, Inc.
William F. Maler, Designer
William G. King, Sr., Landscape Architect
Frank J. Rooney, Inc., Contractor
A. Epstein and Sons, Engineers
Carl A. Morse, Inc., Construction Consultant
Yuichi Idaka, Photography

It is said that there is more to fine banking institutions than just monetary transactions. At Citizens National Bank in Orlando, Florida, people make the difference: hence its name. For more than twenty years, in serving thousands of people, Citizens' warm and friendly manner served them one at a time. This locally owned institution has grown with Florida, and, in turn, helped Florida to grow, particularly in the citrus belt where it is located. This recently completed sixteen-story building, tallest in the middle state, houses their new offices and public facilities on the first, second, third and sixteenth floors. The planning and designing of this building presents a unique new concept for banking today and for anticipated expansion in the future. The structure is set back from its property line to provide a landscaped plaza, which gives a park-like relief. The sixteen story tower is a contemporary linear design of concrete and steel construction, a curtain wall consisting of burnished statuary bronze and dark gray, heat-resistant glass. Greater columnar spacing was used for the first two floors, giving the banking areas a maximum visual exposure. These columns are faced with Roman travertine veneer, and this marble is repeated in facing on the tellers' counters in accent to the red gumwood veneer. Walnut and bronze inserts further trim these custom designed counters, with a definitive element of a textured-bronze raised ceiling above the entire area.

New sixteen story office building houses the Citizens National Bank of Orlando.



Landscaping around building and in its central plaza was given special award.

Contemporary Bank

Bronze, a favorite of the ancients, is a rich, sophisticated metal becoming more attractive with age. Furnishings on the first floor are neither traditional nor excessively modern; rather, they are transitional. They feature simple lines and in simple materials. The overall effect is, in scale and proportion, a further developing of the exterior design. Pull-up chairs have rounded backs, related to the linear lines of the lobby. These are covered in leather-type vinyl. Brilliant blue-green textured fabric covers sofas. Several table tops are of brown onyx. Carpeting is a custom ordered wool in three shades of gold with a hand-loomed appearance. Gold over-draperies are a fireproof rayon-combination fiber, simulating a raw silk texture. Under-draperies, or casement draw curtains, are an open weave fabric in two shades of off-white. The amount of openness of the weave was carefully selected to permit view to the outside, yet filter direct sunlight coming in. Two reception desks were necessary, one to serve the street entrance, and a second to serve customers entering from the parking area.

(continued)

Tallest building in mid-Florida, Citizens National dominates Orlando skyline.



Receptionist greets bank's customers at street entrance.



Second receptionist serves customers from parking area.



Access to president's office on second floor through reception area.



Adjacent to president's office is that of his vice-president, secretary.



Tones of gold, rust and gray are colors used in president's office with fruitwood and mahogany.

at the rear of the building. These are custom designed square units of dark walnut with bronze inserts. Counter tops are black mica, as are other working surfaces throughout the lobby. Wood paneled walls have recessed black mica trim; ceiling and base mouldings are also this material. Walls which are not paneled are covered in a rich, beige vinyl fabric, harmonizing in color with the travertine columns. A large replica of the bank's seal was hand-carved from a solid mahogany block by artisan Jean Szoke. The carved shape was then covered in gold leaf and glazed. It hangs on a marble-faced wall behind the tellers' line. On the second floor of the tower, there are three main departments: executive offices, the mortgage loan department, and the loan and discount department. On the perimeter of the second

floor lobby, senior officers and their secretaries work in semi-open areas—a departure from the usual concept of conducting business in a single large room. These offices have no doors, permitting friendly access into each space, yet offering a modicum of privacy for conferences with business executives and the individual customer. The president's office is, however, shielded by another officer's area, and it is here that he attends to widespread civic activities, conducts daily routine procedures of business, and is available to conferences with local dignitaries and individual customers alike. There is also a second office for the president on the penthouse floor, where larger groups of people can gather for conferences and discussions for business devel-

(continued)



Main banking lobby is transitional in design, complementing exterior of Citizens' Bank building.



opment. This second office, too, represents the forward thinking management evident at Citizens National. On the second floor, the gold carpeting is repeated from the first floor lobby. Furnishings are 18th century English period. Lobby walls are covered in a light, golden-beige silk paper, with decorative mouldings given a glazed,

Latest security measures are used in first floor vaults and safety deposit department.



Second floor lobby is traditional in feeling and design. Colors are repeated from main floor.

off-white finish. Upholstery for chairs are vinyl and leather in shades of rust, blue and green. Two sofa groupings in the center of the generously proportioned lobby are covered in a patterned Jacquard woven fabric. Above are two antique crystal chandeliers. Flanking the door to the elevator lobby are two mahogany consoles, over
(continued)



Customers are provided with working facilities as well as the several waiting areas.

which hang a pair of impressive Italian gold mirrors. The spaces allotted each officer, while keeping individual preferences in mind, blend with the total traditional design. In the president's office a mellow fruitwood paneling of the Georgian period was selected, combined with a wall covering mural in subtle gray and russet tones.

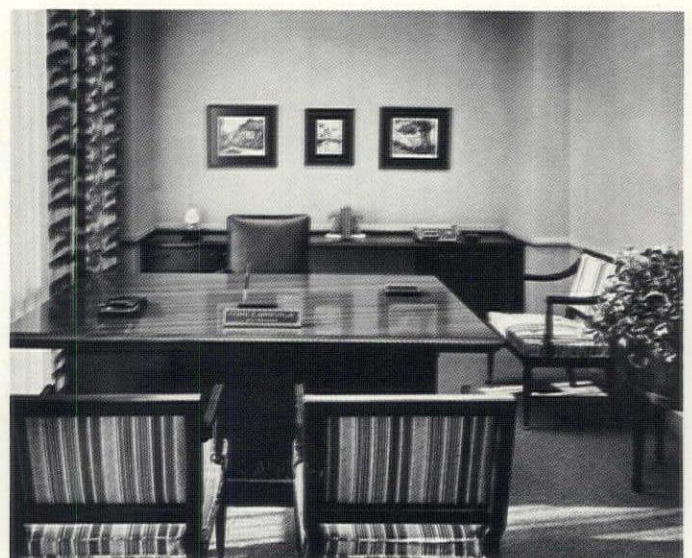
Furnishings show an authenticity of period, yet were carefully chosen to serve the needs of a busy executive's many activities. Accessories, kept to a minimum to free desk and other surfaces for work areas, include a ceramic eagle, specially commissioned from an Italian artist. Third
(continued)

Each senior officer, although his office is open to main area, has individual expression.





Typical office for senior officers at Citizens are individual in design, but relating to entire floor.



Business and executive offices are on perimeter of spacious second floor lobby.



Conferences are often held in the president's penthouse office, such as this meeting concerning the citrus industry.

floor houses the trust department and various accounting and bookkeeping offices. Here the bank utilized furnishings formerly owned, restyled and recovered to blend harmoniously with the other floors. On the sixteenth, or penthouse floor, offices and adjacent areas are used for discussions and conferences with larger groups. The board of directors' room is on this floor. The president's office is adjacent to a terrace permitting frequent luncheon or dinner meetings, a restful and picturesque retreat

for uninterrupted planning for Florida's growth. A well-designed kitchen services these occasions. Furnishings on this floor are again traditional. Carpeting is an emerald green, with furniture covered in the same golds, greens, blues and russet tones used on other floors. Wall coverings are predominantly golden beige, with surrounding areas of fruitwood paneling, mouldings or column facings. Carefully selected reproductions of earlier periods of

(continued)



Penthouse office and adjacent terrace accommodates meetings of civic groups and businessmen.



Penthouse entrance to the president's office. Much of the success of Citizens National is credited to its top executives.



Terrace is often used for dining during business conferences at bank.

Functional kitchen on top floor services both terrace and board room.





Top floor of the building permits vista of much of the area served by the bank.

Contemporary Bank

English furniture grace the more important areas of this floor. In the president's office is a scenic wallpaper depicting West Point circa 1850. An antique Spanish chandelier complements the mellowed wood tones of the furnishings selected here. The adjoining terrace is cheerful, with garden-type furniture, heavy linens in colors of white, orange and yellow. These are the yarn colors used also on woven wood-weave blinds at the windows.

The flooring is a parqueted slate; table tops are also slate, but with bright ceramic inset tiles by Straight-Smith, nationally known designer-craftsmen. On several walls are wrought iron lantern lights from Spain. Against interior walls are stone carved eagles, four feet high. Citizens National Bank building, from original concept to the successful conclusion, represents its intended message of service to each citizen and to the state of Florida.

Seminary and Chapel

Alfred D. Reid, Architect

Key Enterprises, Inc., Interiors
Frederic B. Stresau Associates, Landscape Architect
Frank J. Rooney, Inc., Contractor
Dignum Associates, Engineering Consultants
Yuichi Idaka, Photography



A Chapel for a Minor Seminary presents unique architectural problems not found in most other churches or chapels. Therefore, when the Most Reverend Coleman F. Carroll, D.D., Bishop of the Diocese of Miami, proposed to build a chapel for the St. John Vianney Seminary he chose those who, in his opinion, were the best qualified and recognized architect, contractor, landscape designer and interior design firm. The latter, which specializes in this field of interior design, was able to obtain the services of several fine artists in Europe. The design concept for this chapel started as a simple sketch on the back of an envelope which was shortly translated into a little cardboard model. From the onset, the owner and the various designers

worked closely as a team, and no major decisions were made without consultation and agreement of all. The architect's problem was to design a structure for the daily spiritual needs of 200 to 300 young Seminarians whose numbers vary not at all from year end to year end, and yet would be capable of accommodating three times that number on special occasions. If, for example, each of 300 students invites two parents, relatives or friends to attend the services in connection with a graduation ceremony, the capacity immediately must be 900 or more. The problem then, was to provide for the fixed student population an atmosphere of intimate participation — esthetically satisfying, spiritually re-

(continued)



Sacristies in top arm of cross and enclosing pierced walls of four courts are open to the sky and roofed, but otherwise open Narthex.





High nave seems to spring to heaven on soaring elements.



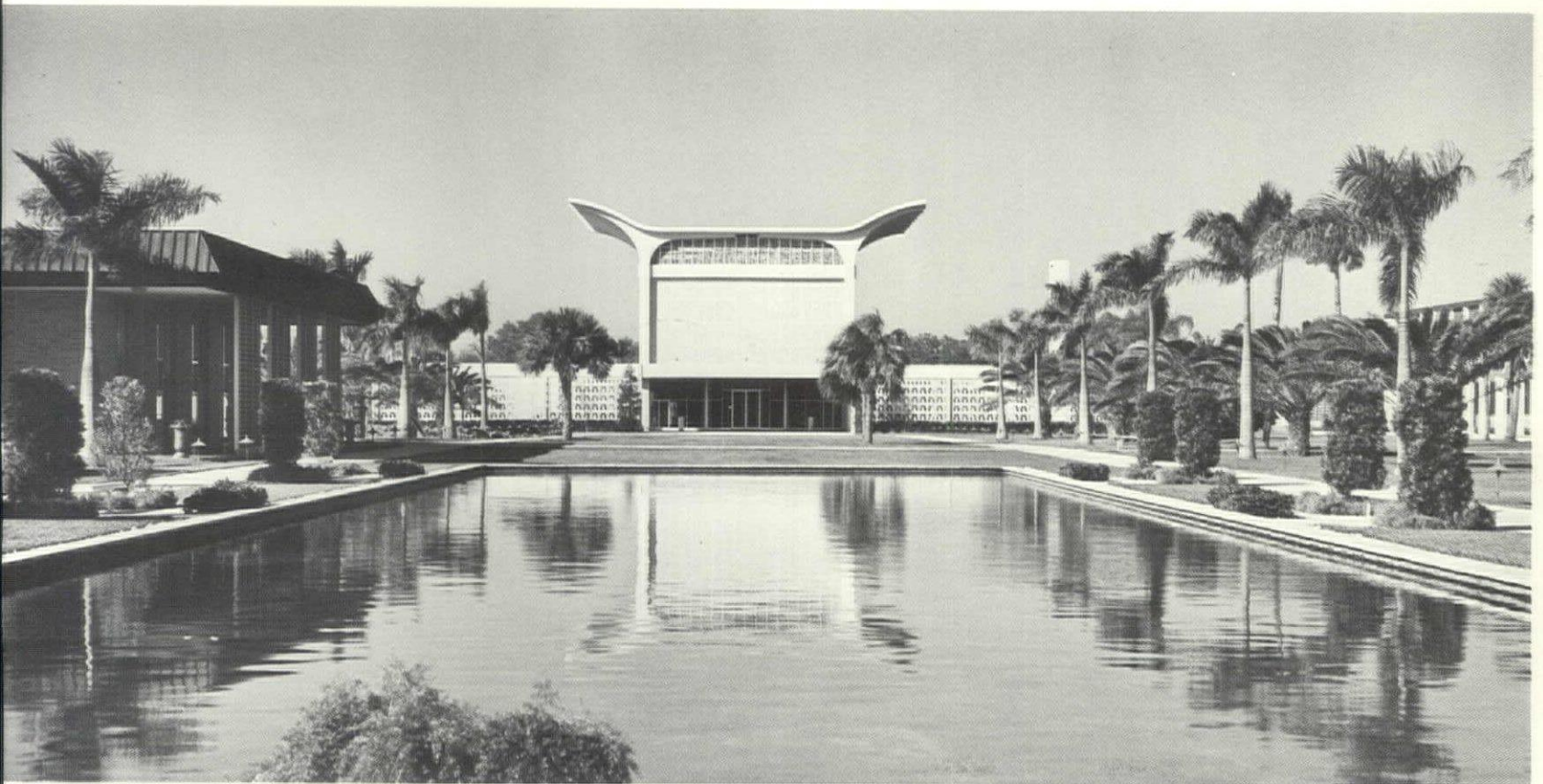
Scale of horizontal lines reflect affinity to the ground.

Seminary and Chapel

warding and liturgically correct, and to provide the same qualities and amenities for the occasional triple congregation. Apart from the usual architectural considerations and elements that go to make up a complete and satisfactory building, the need for this occasional triple expansion without loss of intimacy of participation was the one unusual element which governed the concept and realization of

the Chapel of St. Raphael. The owner, a person of great experience in building, both in the Miami Diocese and his former Diocese at Pittsburgh, requested that this chapel be different — not for the sake of change — but in that it should be one of a kind, a clear-cut contemporary expression of its purpose and use in Miami, Florida. The plan is cruciform in shape, inscribed within the limits of a walled square. Some of the elements are high and

(continued)





French artist who designed faceted windows is currently working on a monochrome fresco for above the altar.

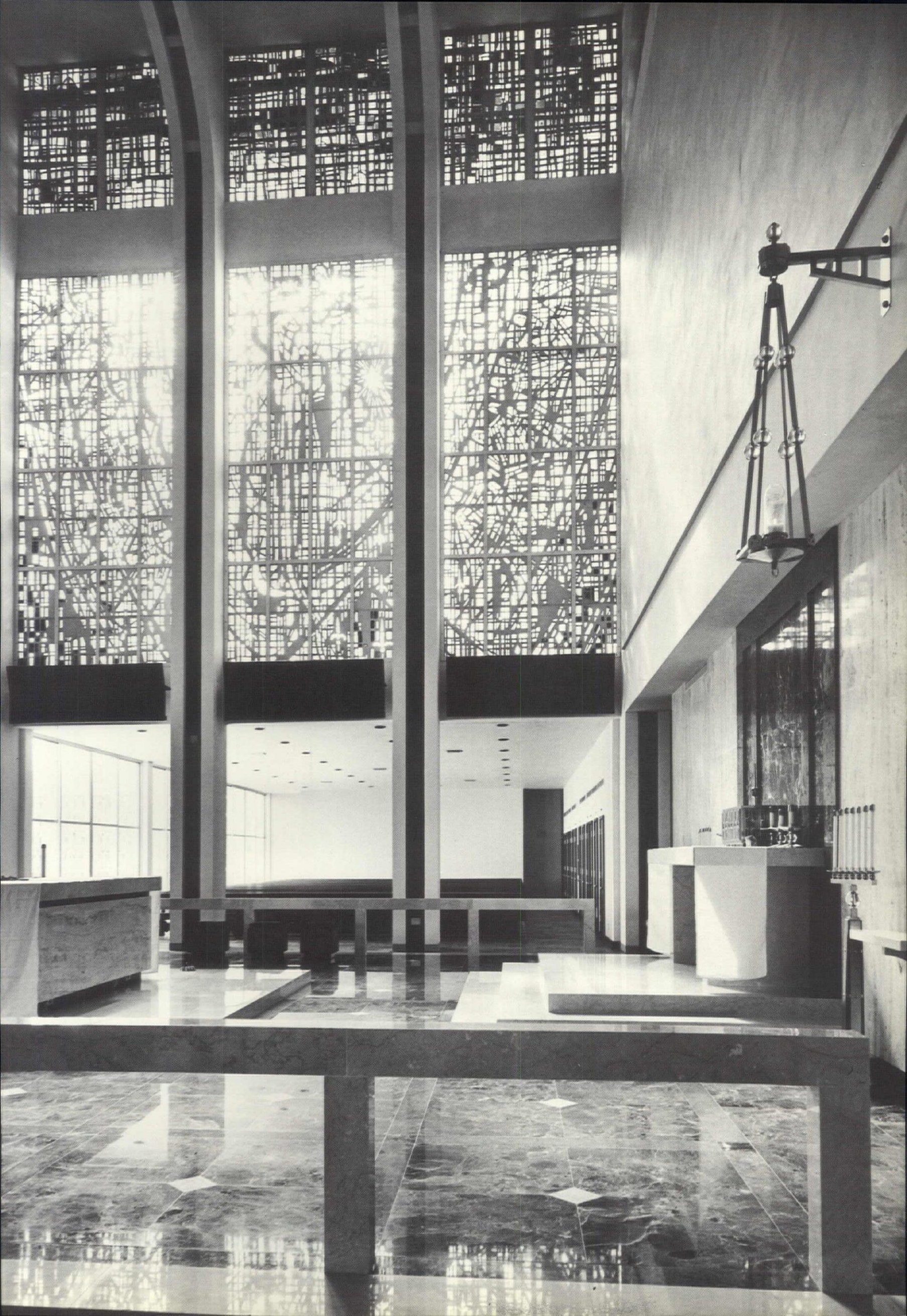
Seminary and Chapel

enclosed. Some are low, while others have palm fronds and blue sky for a roof. All are unified so that the low spaces flow into the high spaces and the open spaces flow into both. The effect is to give a sense of being within a chapel, whether covered or open, and always being close to the Holy Mysteries at the focal point of the altar. The high nave, in the main arm of the cross, branches into spreading arms supporting the roof, sheltering all beneath, within or without. This is the dominant element of the whole complex, housing the daily congregation and the sanctuary itself. Opening glass walls on both sides of the nave lead to two of the four landscaped courts on either side. Two minor courts flank the sacristy wing. All are an integral part of the chapel itself, and though open to the sky are within the chapel and not outside its limits. They contain ample space for overflow crowds, close to the altar, and are embellished with the beauty of tropical flowers, plants and trees with devotional shrines, reflecting pools, bubbling fountains, Stations of the Cross and a peal of three bronze bells suspended

(continued)



Sanctuary is focus of the high nave, as well as flanking transepts.

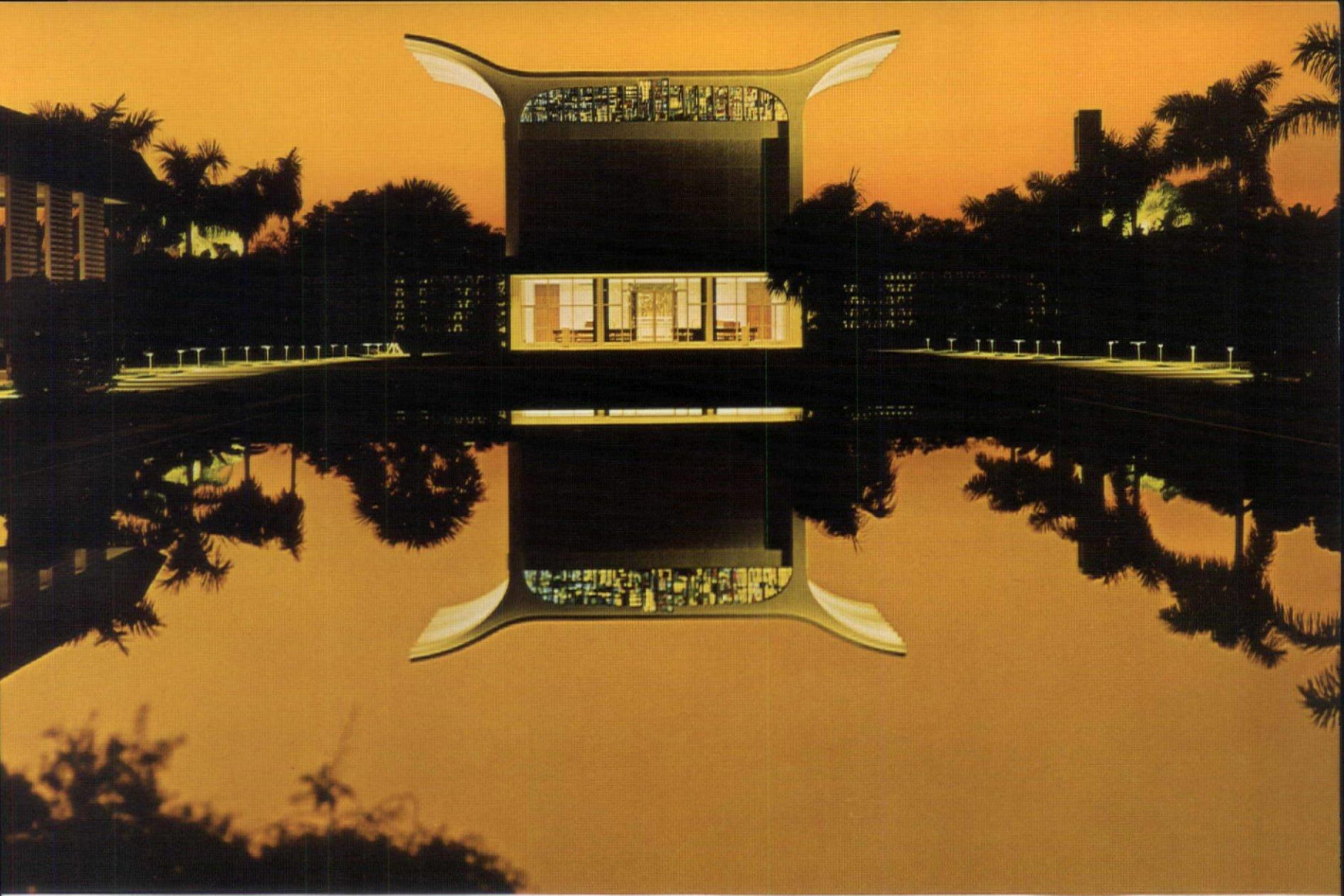


Seminary and Chapel

in their own tall structure. The two low transepts, although furnished with permanent pews to provide for more than double the daily congregational seating, also open into these beautiful courts so that the whole space, inside and out, flows one into another as a unified whole. Huge glass panels are over the transepts, one depicting St. John Vianney, and the other representing the Queen of Heaven. The plain, high walls between the glass above and the openings below are hung with modern tapestries, depicting Saints and Teachers of the Church. These wool embroidered banners or tapestries were conceived and made in the studios of A. E. Grosse in Bruges, Belgium. A huge fresco, treated in the manner of a Drurer engraving or etching, is planned for the broad surface of the now plain wall over the sanctuary. The distinguished glass artist, Gabriel Loire, is presently working on this monochrome fresco in his studios close by the Cathedral of Notre Dame in Chartres. He is responsible also for the faceted glass windows in the Seminary Chapel. A beautiful tabernacle of gold, semi-precious jewels and enamel does honor to the Blessed Sacrament. This and the other metal and crystal altar appointments and fittings are the work of Robert Devroye, and were fabricated in the shops of the Belgian crown jewelers in Brussels. Mrs. Maytag McCahill, president of the interior design firm for the project, was of invaluable service in procuring the talents of these and other artists and artisans who contributed to the embellishment of the interior. Professor Angelo Biancini of the School for Ceramics at Faenza, Italy has been commissioned to do a ceramic of St. Raphael, the patron of the chapel. Enrique Monjo, famous sculptor of Barcelona, Spain, is casting Stations of the Cross in bronze to be mounted on three of the perforated side walls in each of the principal flanking garden courts. Churches are sometimes referred to as being built by Pope Gregory, or Cardinal D'este, or Father O'Brien when their individual contribution is often confined to their roles as administrators or executives with limited personal involvement. Any description of this chapel without a word concerning the special role of His Excellency, Bishop Coleman F. Carroll in its initial conception, ultimate development and final completion would be very deficient. His inspiration, his constant insistence on excellence, the devoted hours he spent with everyone from the architect and contractor to the various artists, agents and artisans here and abroad contributed more than any other factor to the happy culmination of this project. In the truest and most comprehensive sense, Bishop Carroll is indeed the builder of this Seminary.

Photographed at dusk, the St. John Vianney Seminary reveals its clear-cut contemporary lines in mirror-perfection in the reflection pool which it faces. Glory of a tropical sunset becomes the roof for part of the Chapel, as the blue sky does by day.

Foil to colorful courts at ground level, upper reaches of the high nave are bedecked with a continuous diadem of sparkling faceted glass. This crown color flows through clerestory windows and expands into huge panels of glass at either side of the Sanctuary.





Entry to the building is provided by a cedar foot bridge over a sheltered pool.

Modern Office Design

Schweizer Associates, Architects

Yuichi Idaka, Photography

The building was designed as an office for the architect and as a headquarters for an international corporation. It is situated in downtown Winter Park, in a residential area slowly being developed by commercial interests into a professional center. Because of the restricted site and need for adequate parking facilities, a two-story building was found desirable.

(continued)





SCHWEIZER ASSOCIATES
ARCHITECTS - ENGINEERS

OCCIDENTAL INTERNATIONAL
CORPORATION

174



Normal chair-height drafting boards have proven quite effective in use and provide a more spacious work area.

Certain limited use areas do serve both offices: the conference room and exterior deck adjacent, a dark room facility, storage vault, a sauna with a shower and dressing area. On the first level are general offices for Occidental International Corporation. The second floor houses the work rooms and offices of architect's firm.

Proper lighting was an essential design consideration. The lighting system, both fluorescent and incandescent, was given special emphasis in areas where longest periods of concentrated work occur. These areas are lighted by the luminous ceiling panels, shielded with louvered eggcrate or
(continued)

Modern Office Design



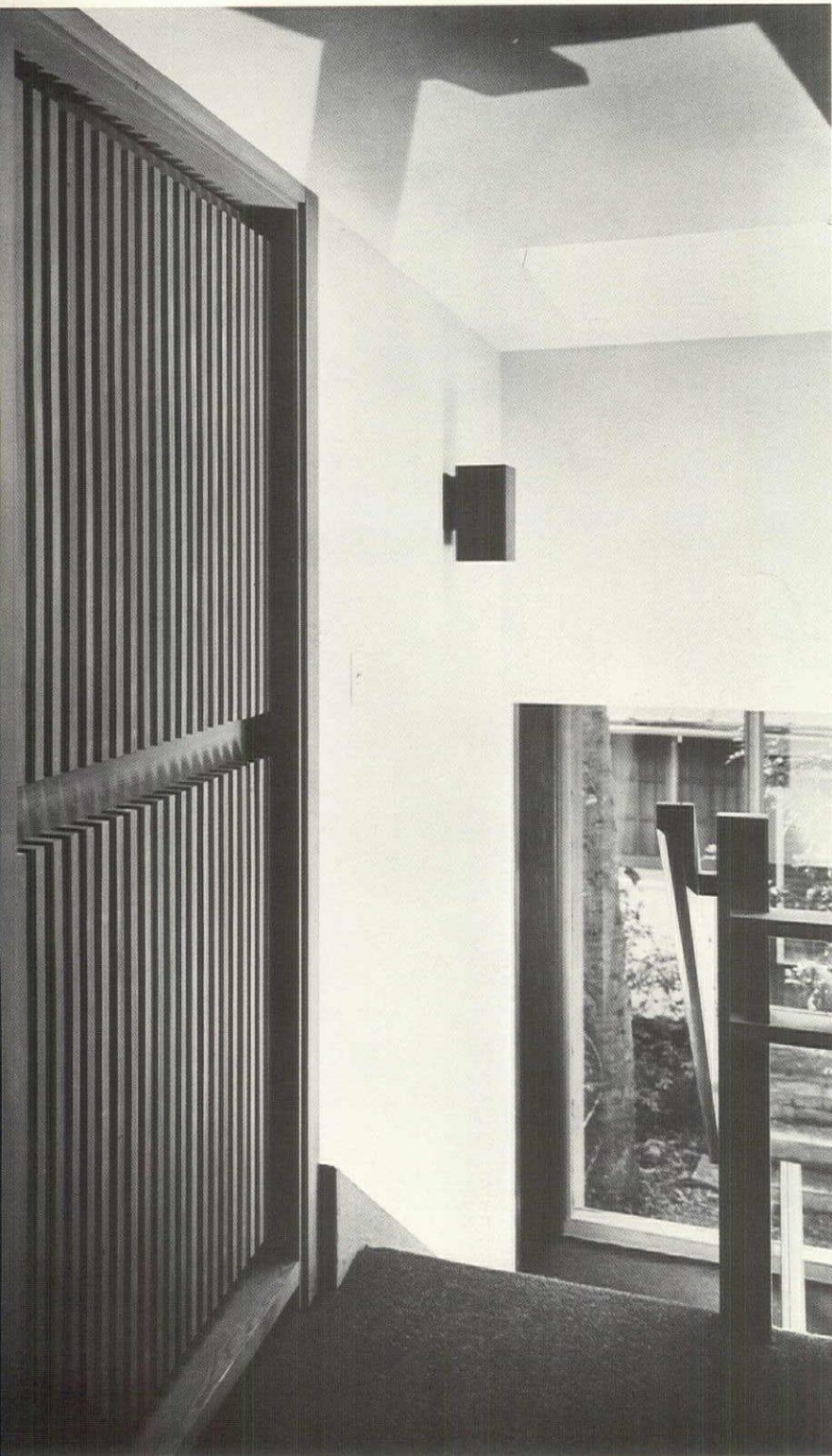
Reception area is indicative of quiet relaxing interiors.



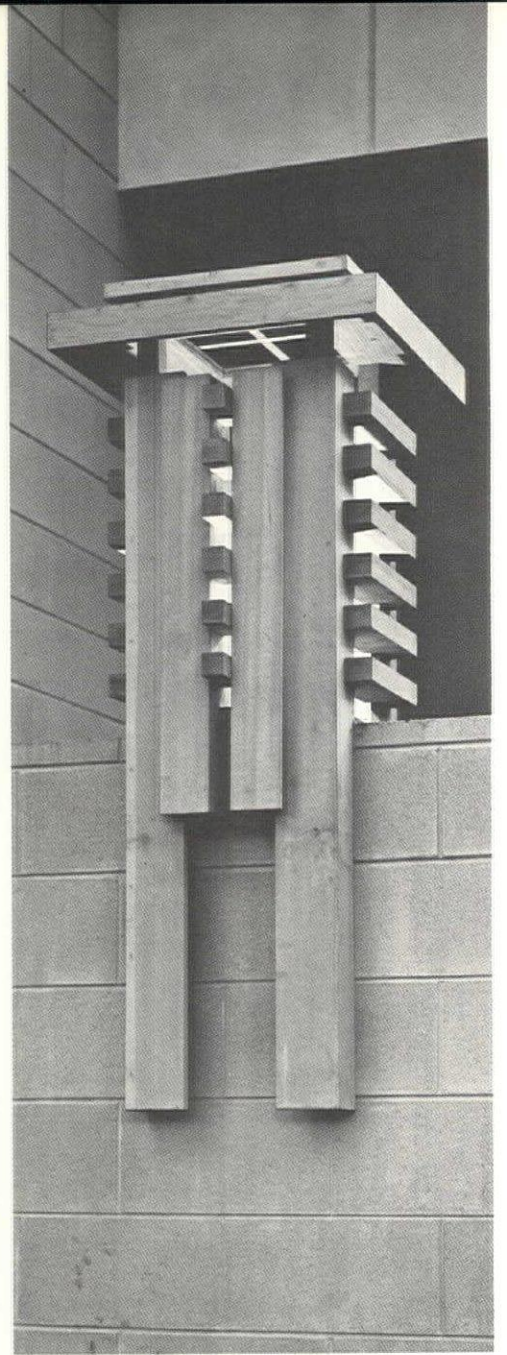
Corporation offices are rich, dignified, as well as functional.

Modern Office Design

polarized diffuser. North light is introduced into the drafting room by means of the specially designed steel clerestories, adding perceptibly to the visual comfort. Full carpeting covers a large portion of the floors in both offices with a vinyl asbestos tile used in all work areas. Ceilings are acoustical tile and furred plaster soffits carry the ducts for air-conditioning. Vinylized burlap wall covering, applied to a soft backing, is used extensively throughout the building for a finished wall surface which serves as a tackboard. Specially designed files, for reference materials and samples, add a note of color.



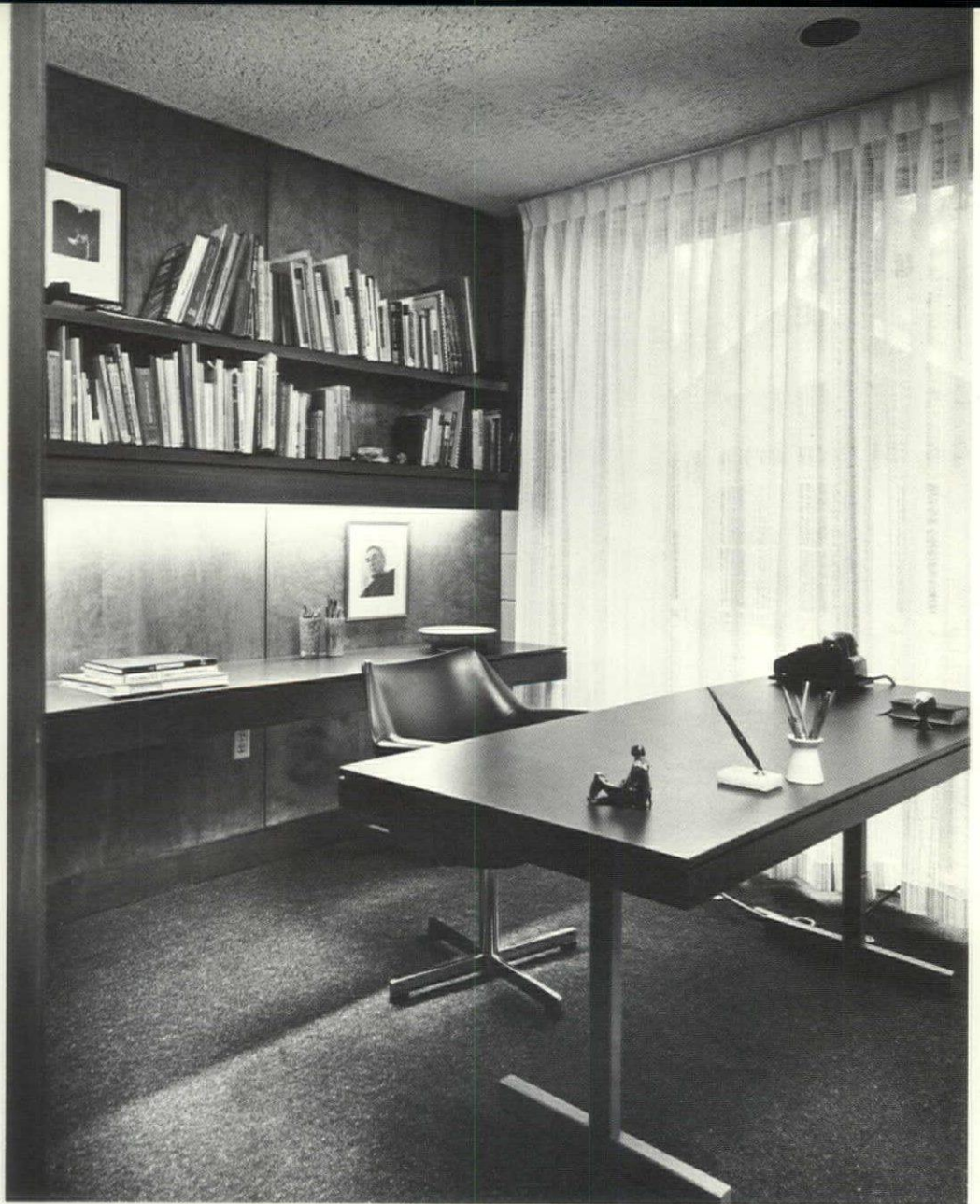
Skillfully designed and crafted, many elements such as this appear throughout the building—symbol of progressive endeavors of its occupants.



This exterior lighting fixture designed by the architect.

Program requirements for this building were extremely restrictive. Each of the spaces within was designed for specific use and its functional relationship to other areas of work. Strict adherence to these requirements has resulted in excellent facilities for both offices. As with most endeavors in the field of design, careful attention to elements which complement the whole is most necessary, and these details are everywhere apparent in this professional building. Decorative accessories, paintings, the sculpture, the landscaping have been carefully considered, whether selected or designed. Most striking of these is the scale and choice of materials for the two-story relief sculpture of wood, seen as one enters. It is an interesting contrast to the masonry mass which houses the exterior stairwell, as though a note of serenity had been taken from the heavily wooded street on which the building faces and given form and substance.

All furnishings for Schweizer office such as desks, layout boards and work counters were designed by that office for their new professional building.

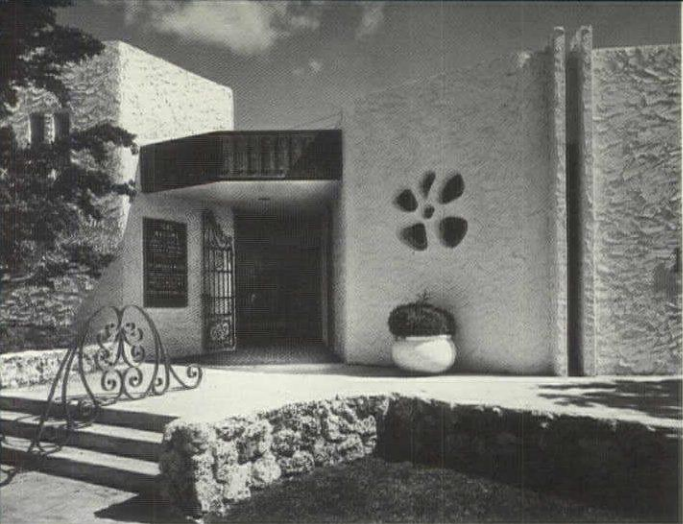


Jointly shared conference room on an intermediate level between the first and second floors, where exist rest rooms and building's general storage.





Decorative wrought iron security gates frame the brick-paved entrance to atrium lobby, planted for garden effect.



*Wilfredo Borroto, Associate Architect
Di Camillo Construction Company, Contractor
Yuichi Idaka, Photography*

In an area that is partly commercial, but predominantly a residential apartment neighborhood, is this professional building designed primarily for doctors. Each suite is an entity in itself. To conform to these surroundings, the intent was to set the building back from the street with coral rock retaining walls, planters and large shade trees to soften the streetscape. The individual doctor's suite surrounds a central atrium which serves as a lobby for the building, and also an overflow area for the several waiting rooms. This garden entrance softens the approach for the pub-
(continued)

Sculptured Medical Building

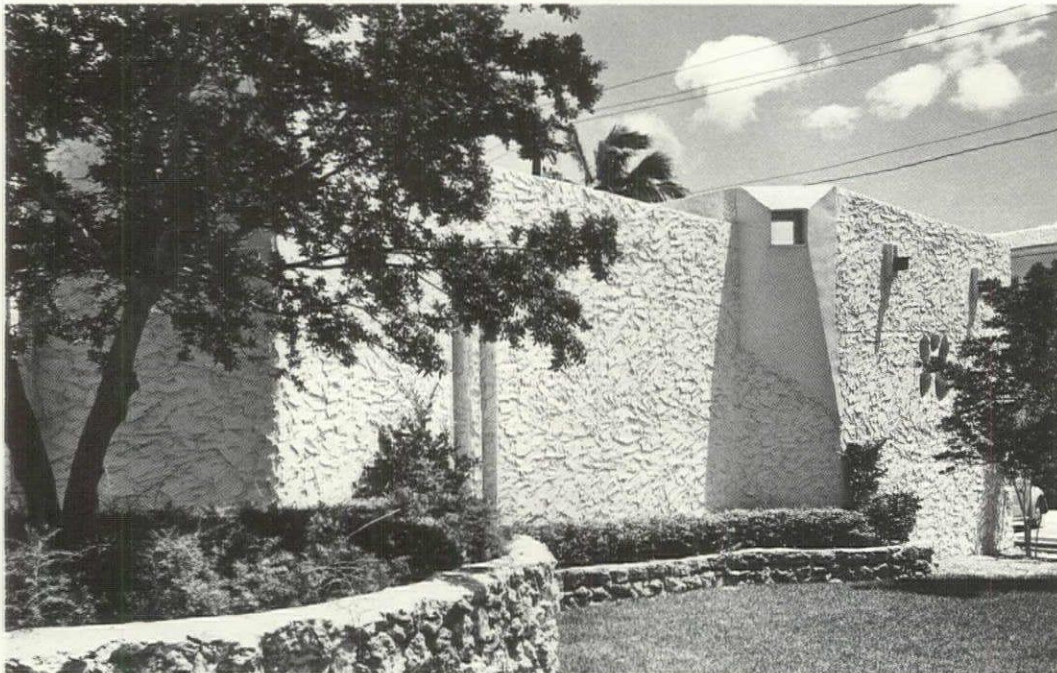
Kenneth Treister, Architect



Coral rock retaining walls give a base to the building. Wrought iron railing decorative.



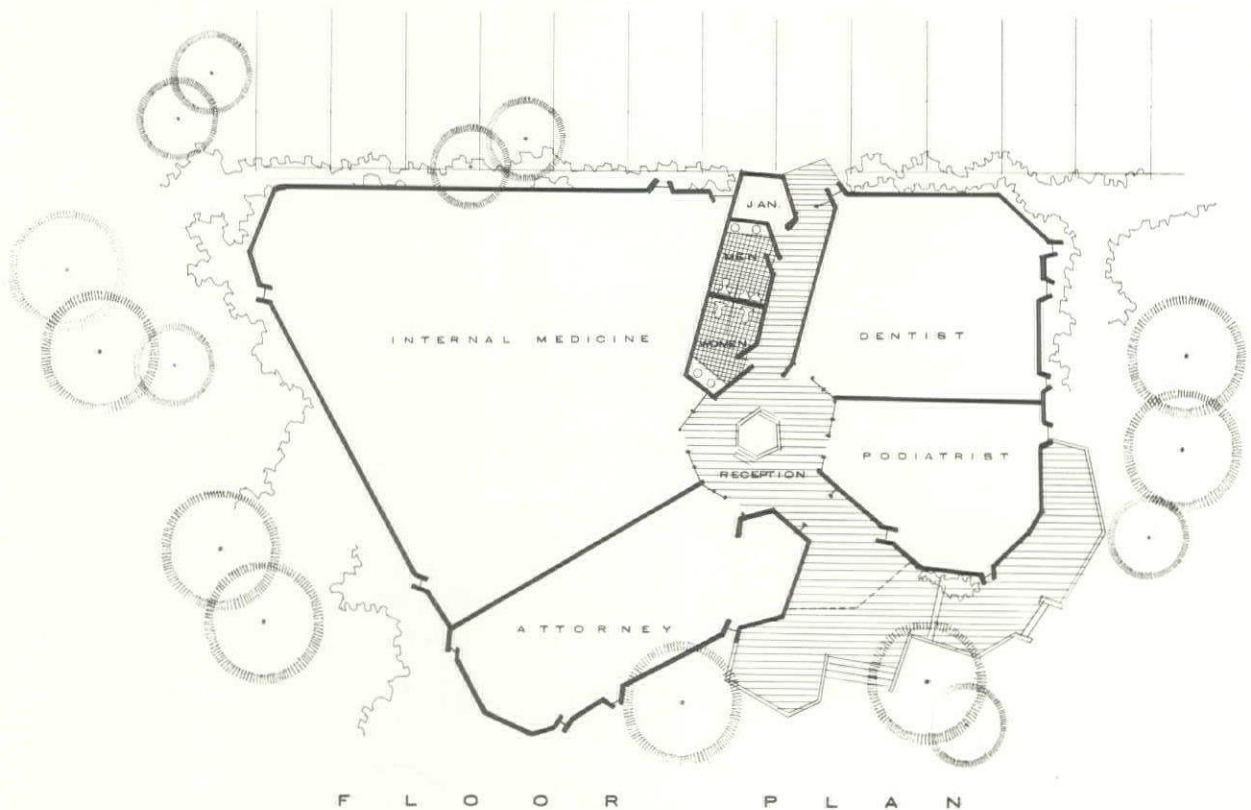
Interesting shapes are found in professional suites. Medical office designed by F. Roy Weissel.



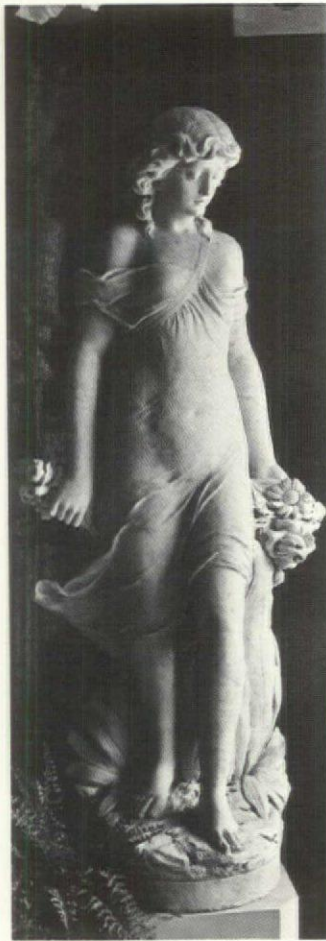
Heavy stucco captures the sun in an ever-changing pattern throughout the day.

Sculptured Medical Building

lic, and avoids the store-front type of front facade. The exterior shell of the building is completely sculptural and flows to fill the configuration of the site. It creates a moving, continuous facade that blends into the property in a way not possible with the two dimensional rectilinear front, most common. The open court onto which each suite adjoins is paved with red brick, which flows around the central reflection pool, its focal point. The sculptural concrete roof rises into a central skylight repeating the configuration of the pool. The edge of this pool forms a bench for overflow seating. Glass separates each suite's reception room from the central atrium, bringing in light and a view of this garden. The basic material is concrete block, covered with a heavy Spanish stucco. The roof is precast concrete slabs. Small slits of glass and abstract flower shapes relieve the plainness of the walls and admit the sparkle of light to interior spaces. A series of planters at various levels creates platforms that make the transition from the street to the garden court. Fern ground cover underscores the several large trees which shields, and softens, the building.







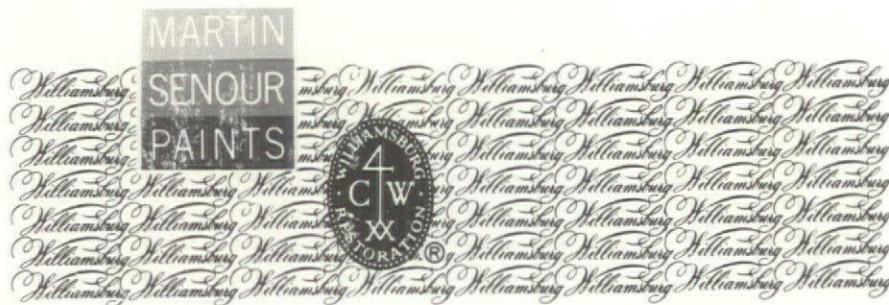
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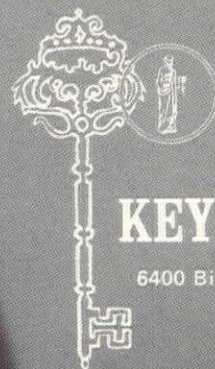
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Architect - Alfred D. Reid, AIA
Yuichi Idaka, photography



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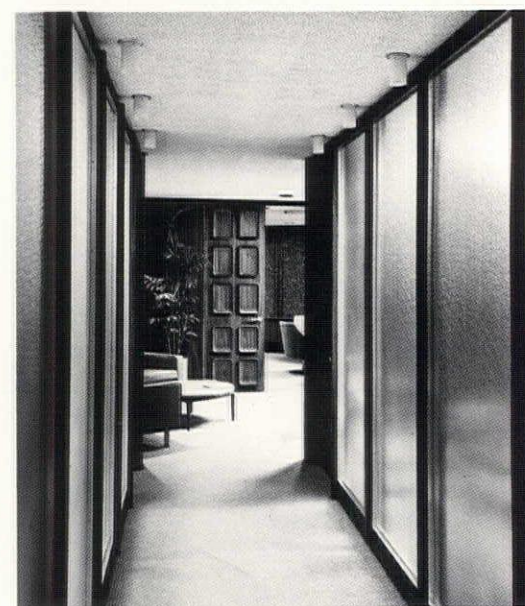




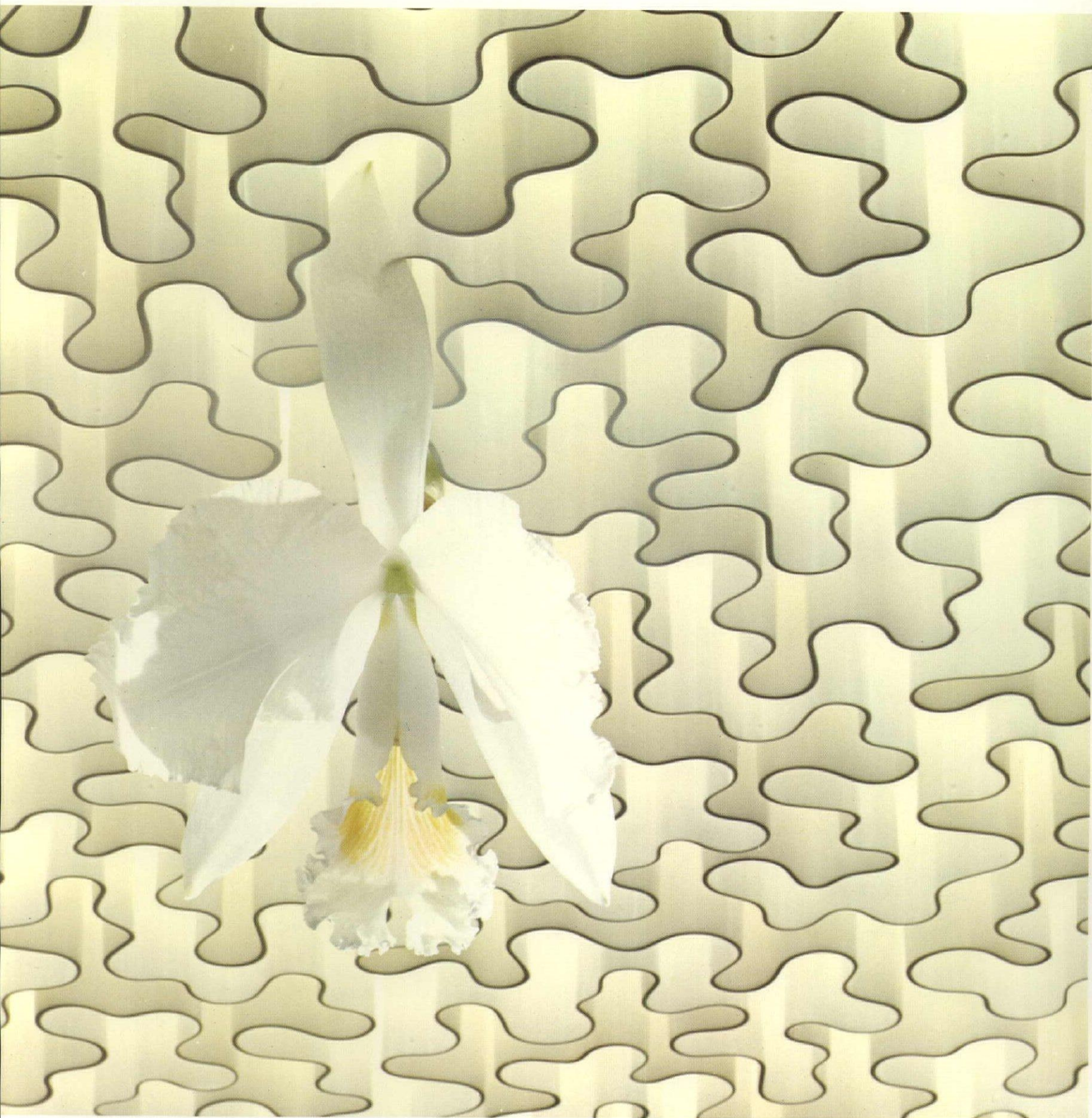
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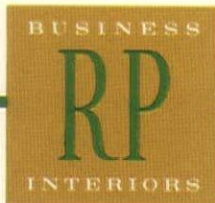
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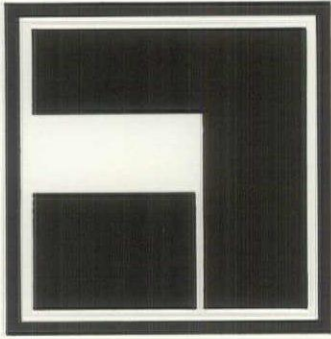
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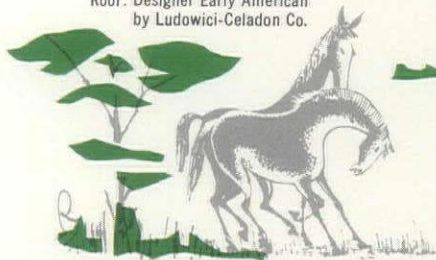
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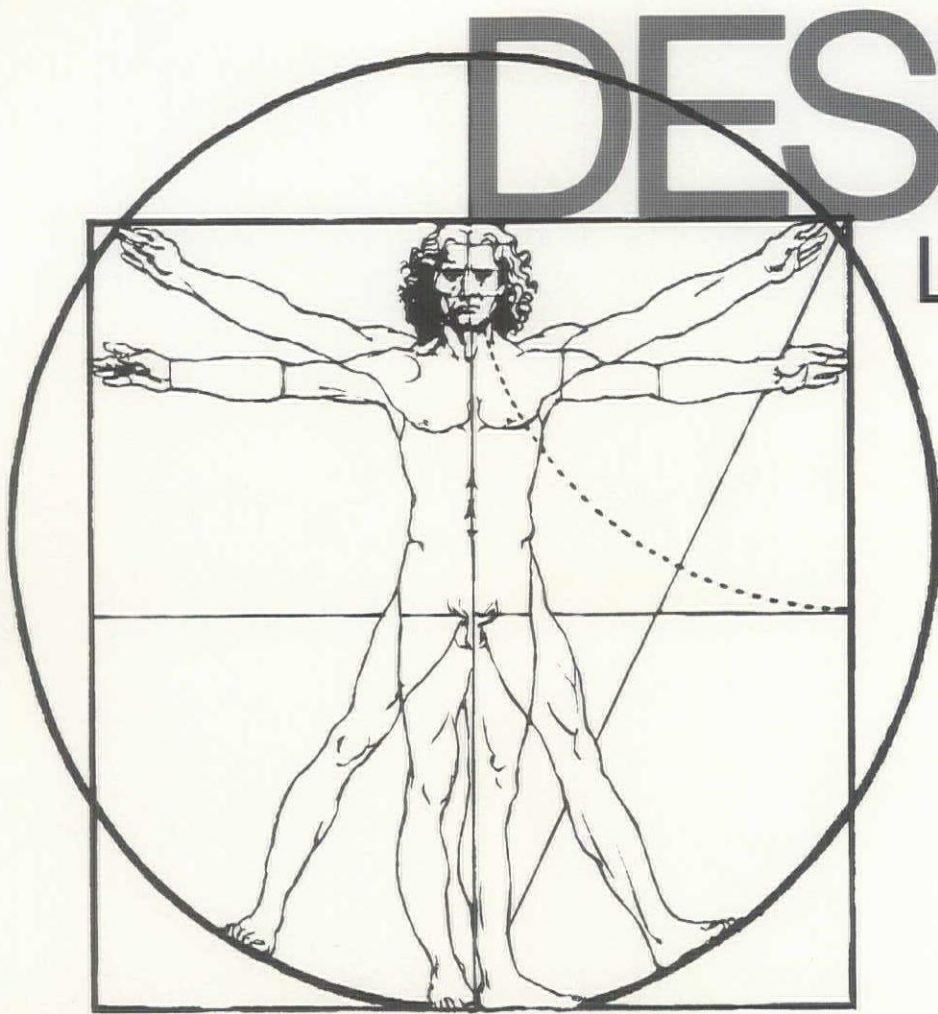
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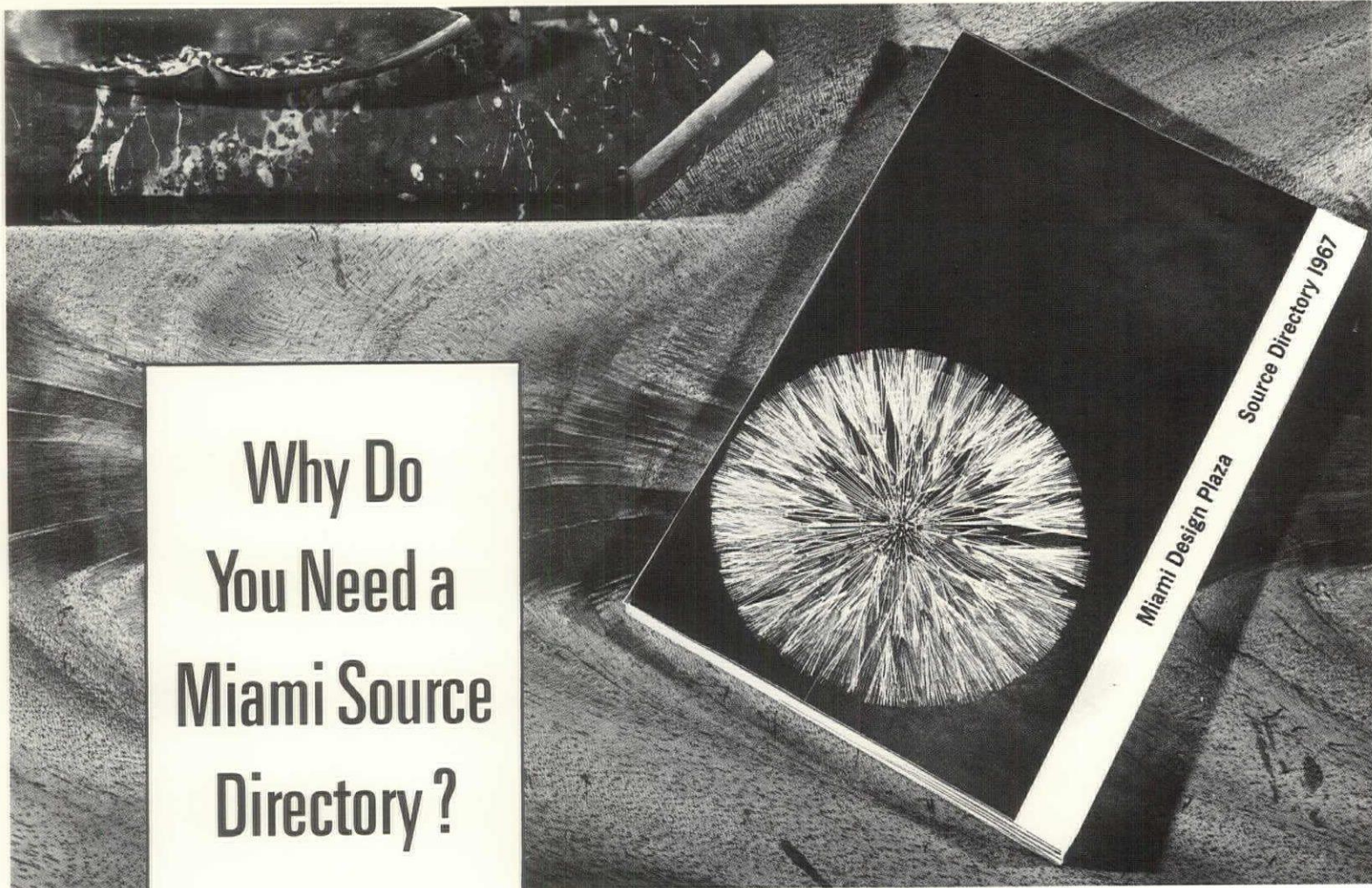
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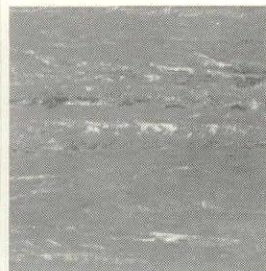
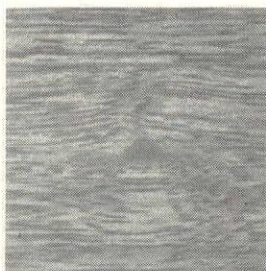




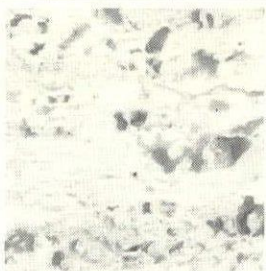
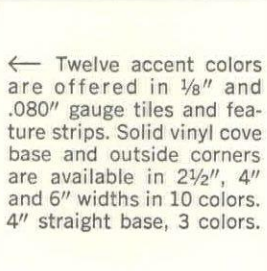

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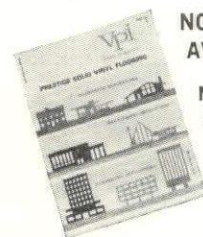
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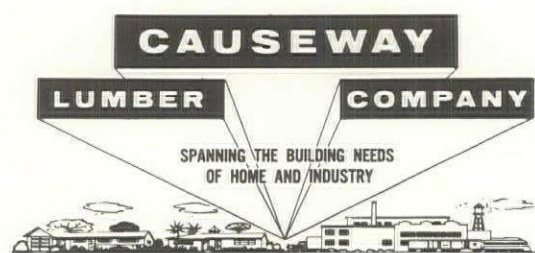
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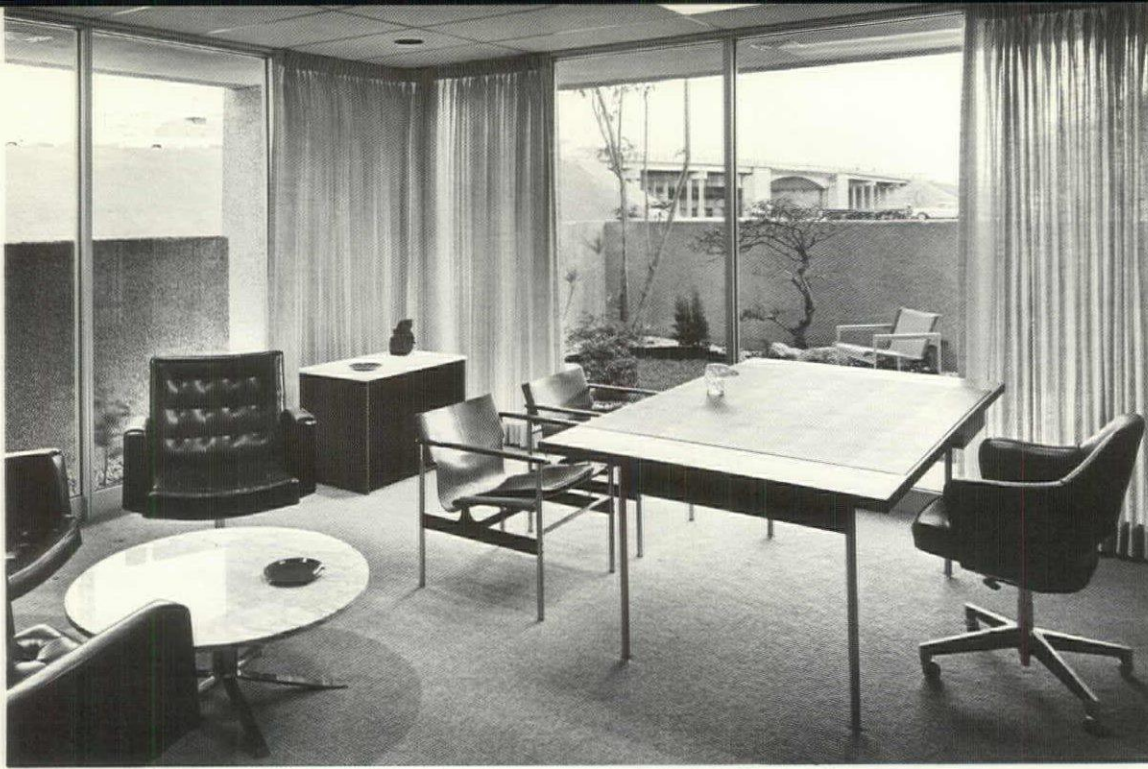
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Solidarity of aggregate piers and spandrels is silhouetted by interior lighting after dark.





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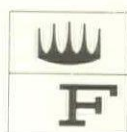
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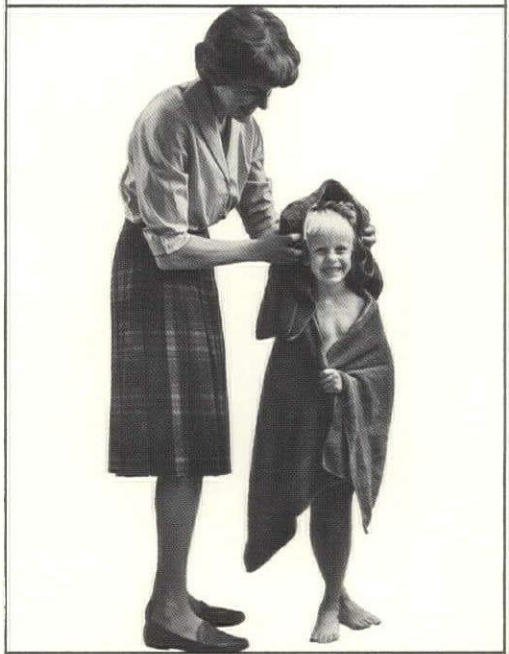
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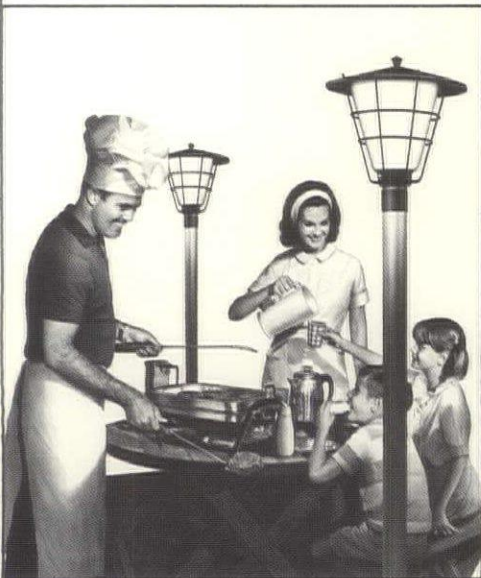


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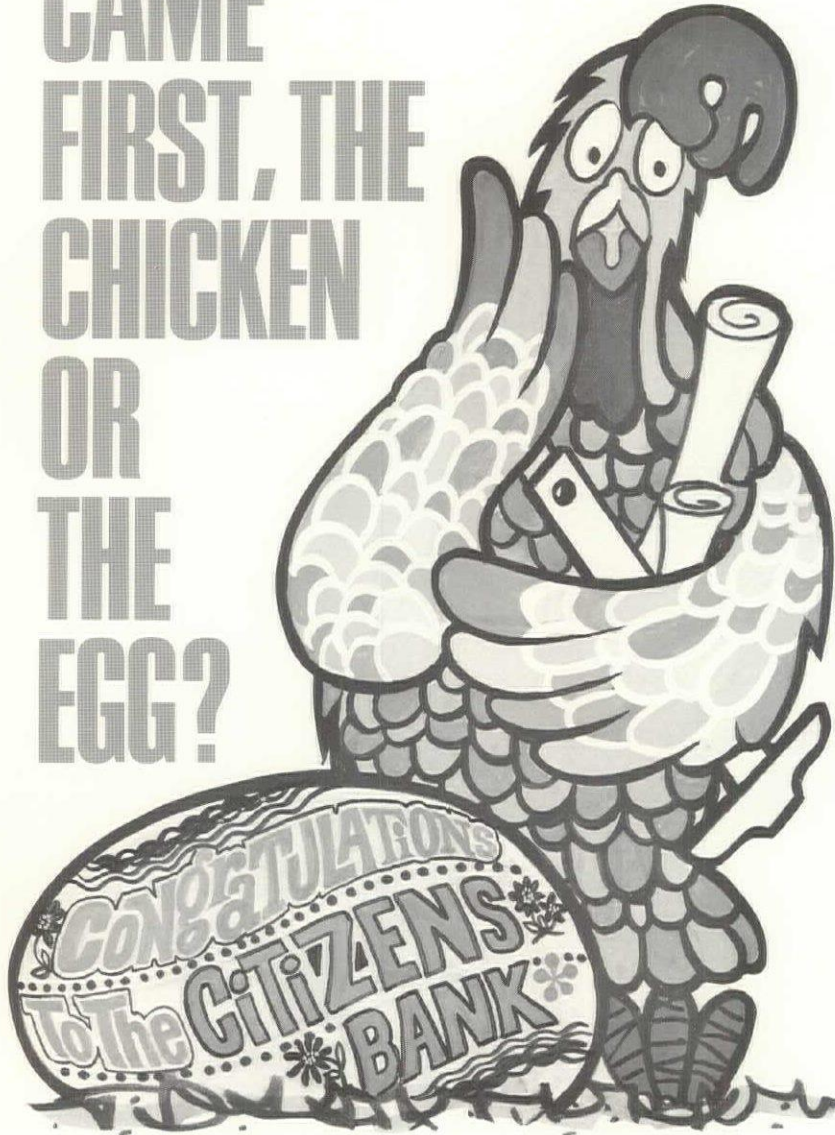
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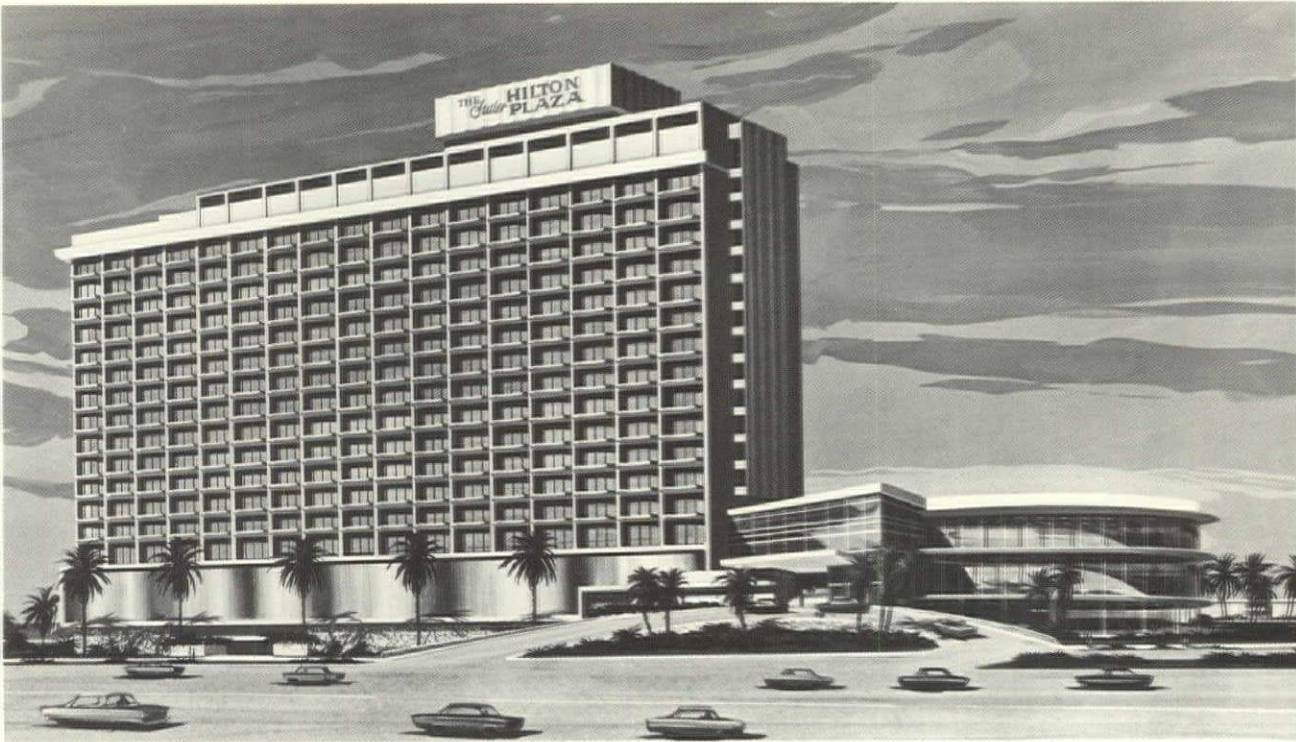
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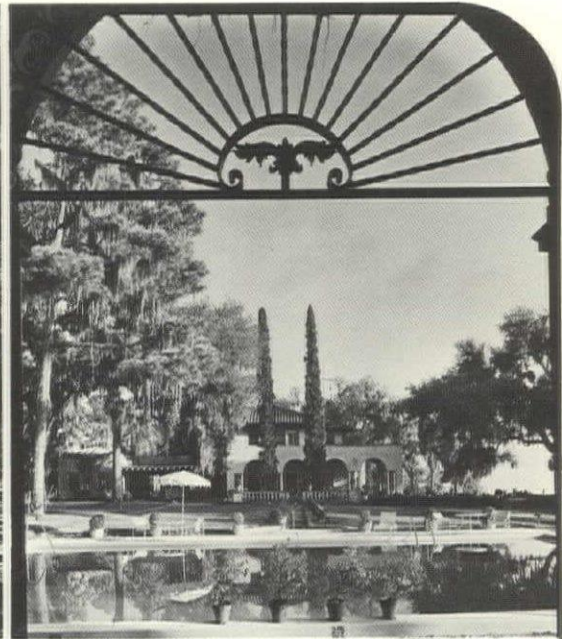
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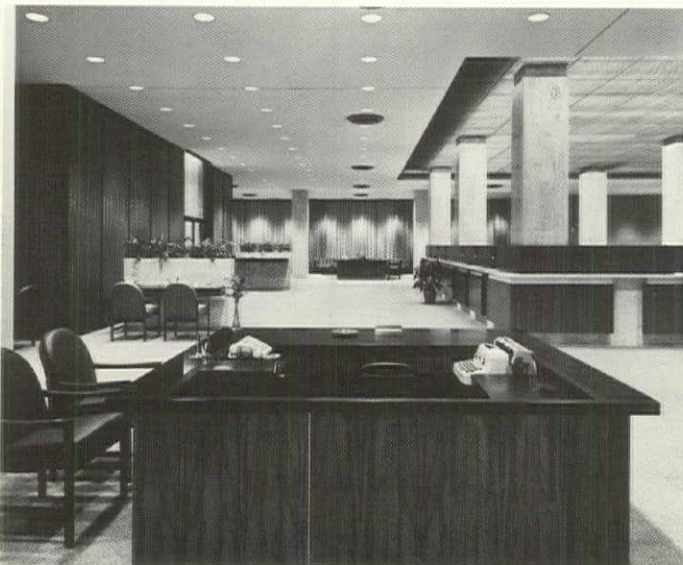
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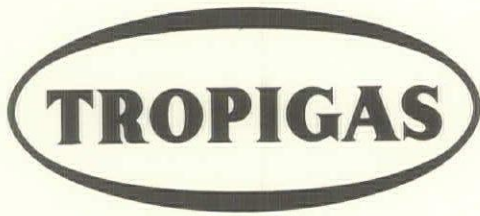
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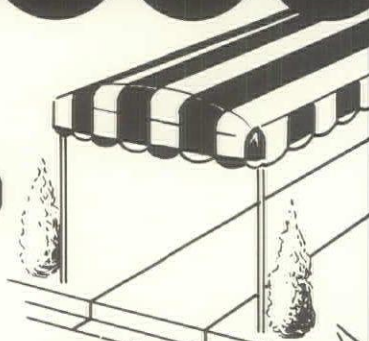
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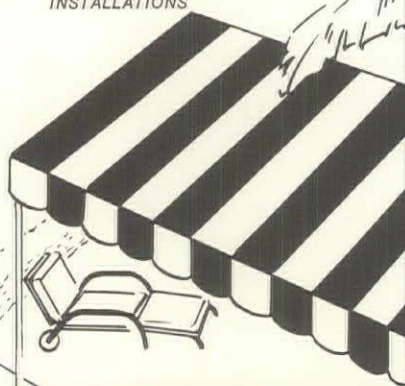
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Waverly Farms

- Fisher-Payne Construction Company, Inc., General Contractor
- Causeway Lumber Company, Lumber and Hardware
- Palmer Electric Company, Electrical Contractor
- Robertson Roofing Company, Inc., Roofing Contractor
- Ludowici-Celedon Company, Roofing Tile
- C. A. Whitman, Jr. and Son, Plumbing Contractor
- Peninsular Supply Company — Crane Plumbing Fixtures
- Frederick H. Schill, Architectural Millwork
- Martin Senour, Paints
- George L. Cadenhead, Consulting Engineer

Adventure in Architecture

- Shafer and Miller, General Contractor

Petite Classic

- Martin Senour, Paints

Garden Condominium

- Custom Carpet — Dellinger Carpeting

Condominium on the Atlantic

- Gardens, Inc., Landscape Contractor

Club Apartments

- Charter Mortgage Company, Financing
- Autoclave Concrete Blocks by Borre Autoclave Construction Block Co., Inc.
- Devoe Painting Division of Celanese Coatings Company
- Perdue Office Furniture — Carpet, Furniture, Draperies for the Villas
- Frigidaire Appliances

Contemporary Bank

- Collins-Tuttle, Owners and Developers
- King Landscaping, Landscape Contractor
- Frank J. Rooney, General Contractor
- Mel Webb Sign Company, Exterior Signs
- Luminous Ceilings, Fluorescent Lighting
- Architectural Marble Company, Marble and Ceramic Tile
- Granada Shops, Custom Bank Fixtures and Teller Counters
- Joseph Richards Company, All Custom Millwork on the Third Floor
- Shader Brothers, Filing Cabinets and Chairs in Executive Offices on the Second Floor

Seminary and Chapel

- Frank J. Rooney, Inc., General Contractor
- Architectural Marble, Marble and Slate

Modern Office Design

- Weather King, Inc., Air Conditioning and Heating
- Shader Brothers, Filing Cabinets and Office Furniture

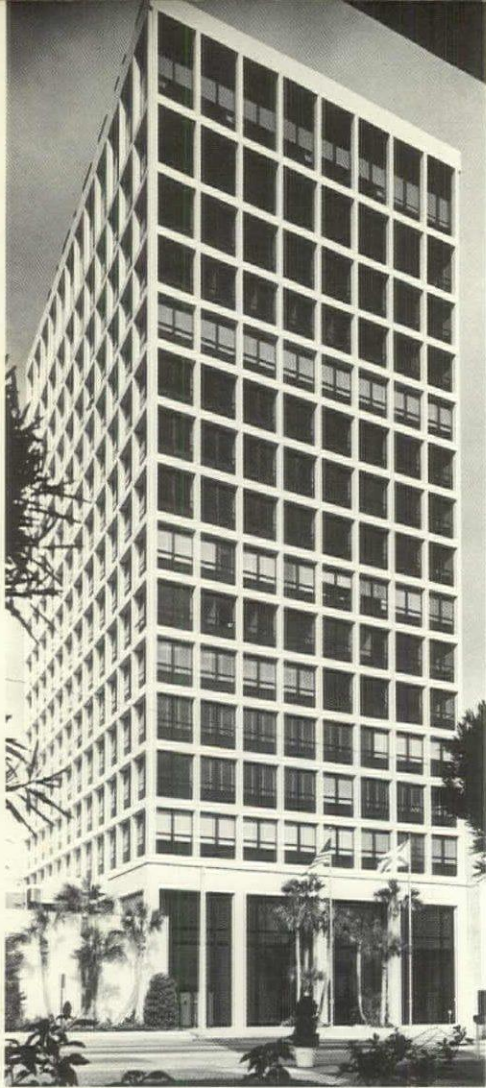
Sculptured Medical Building

- DiCamillo, General Contractor
- Air Conditioning and Heating, Airtech Air Conditioning
- Electrical Contractors, Crawford Electric
- Plumbing, South Miami Plumbing, Inc.
- Plastering, C. H. Stamm, Jr.

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Continental Townhouse

- Reasoner's Tropical Nurseries



Citizens National Bank, Orlando, Florida
Architects: A. Epstein and Sons

St. Raphael Chapel and Seminary, Miami, Florida.
Architect: Alfred D. Reid.



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