FOREWORD

We present with pride and pleasure the thirty-sixth edition of Florida Architecture, annual publication prepared for the architectural professional, home furnishings and products trades, interior design profession, and you—the reader.

While our actual full time staff is small, the cooperation of hundreds of talented, creative—and just interested—people goes into the preparation of this book. Circulation is world wide. Schools, colleges and libraries place Florida Architecture in their reference files.

Assuming that the greatest universally understood culture is music, the art of architecture is surely second. All components, from the building block and roofing shingle to the interior furnishings become, therefore, a part of this art to be enjoyed by all who have a seeing eye.

The purpose of Florida Architecture is to picture and to describe places, buildings and designs you might not otherwise have the opportunity to be inspired by and enjoy.

We welcome your inquiries and comments.

[Signature]
You, the reader, are just as much a part of this publication as are all those concerned in presenting it to you. A part of all that is being accomplished and hoped for within the sphere of architecture, all the facets of interior design and those of allied cultural arts.

The State of Florida is a relatively newly developed part of this country, still seeking a cultural identity of it's own. It is our responsibility to present to you that which we deem acceptable and exceptional as inspiration for even finer results in the future. The quality of new work presented achieves greater stature with the passing of each year, an encouragement we regard as highly important within an environal echelon of authority.

Our goal is not strictly financial; we wish to provide the inspiration on 'how to live', beautifully and gracefully within the scope of reality. Our Floridian State is the land of intense, rapid growth building. No other locale in America offers such challenges and surroundings for the expression of the profession of architecture.

During these times we have found that an uncertain economy, spiraling costs of labor and materials, make bids uncertain and owners budgets undeterminable. The dedicated architect successfully adjusts his efforts towards uncertainties thus encountered. It follows also that we are enabled to present products and designs of the highest order by not merely choosing our advertisers at random, but selecting carefully from those offering the highest criteria categorically his own.

We will endeavor the avoidance of change in our format and or price structures just to meet the pressing conditions of today, nor be assuaged by those difficulties presented currently both in building and the publishing of notable material after the fact.

Let it be said that computers can do many things, but they can never put creativity into the mind of man, nor affect his ideals or talents. It is our thought to urge commissioners of good architecture and interior design to continue in search of talent of worth, to preserve the individuality of man which is our aim in the maintenance of belief. In the order of progression we will thereby leave something of value to all.

We are trying within our own limitations to do our part in producing this heritage.
36th EDITION

Content
Landscaping appears to have been there prior to building, screening house with privacy. Mailbox is attractive feature.

COVER HOUSE

Carson Wright, AIA, Architect
Alyn Reed Associates, Interior Design
Ray Meyer, Interior Designer
Jim Wills Design, Interior Design
Jim Wills, AID, Interior Designer
James Laurent Brown, Landscape Designer

The cover house this year is the culmination of the imagery and expertise of the architect, resulting in the total enjoyment of the occupants, the Mendes family. Consisting of several children and two canine protectors of family and property, their home provides every amenity for the comfort and pursuits of each. From Cleveland, Mr. Mendes is a retired manufacturing executive. Both he and his wife enjoy boating on their Mr. ‘M’. The dinghy is whimsically named Mrs. ‘M’. The activities on the water and in their pool are jointly enjoyed by eleven year old Sandi, an elementary school student, Allen and Alana, both seniors in high school. A daughter resides in Cleveland, and another son attends Vanderbilt University. Other members of the family are Willie and Fritzie, pedigreed German Shepherds who not only afford pleasure but
Swimming pool is frequently in use by family and friends. Several dining groupings are near the poolside.

Rock combined with wood makes the house appear to blend with landscaping, with beautiful trees and boulders.
Horizontal sweep of the design takes massiveness out of a two-story, seven bedroom residence.

This is the first home in Coral Gables permitted the use of wood shakes. Landscaping everywhere blends well.
take their duties most seriously. The house embraces the Mendes
all ... it is an experience in living adventure. The design philosophy
of the architect began with the exterior appearance, where sweep­
ing horizontal lines follow the horizon of nature. Since human
vision is peripheral rather than vertical, this achievement in design
takes the massiveness out of a two-story residence and places it
into true visual scale. Wide overhangs were a great tool in creating
the desired effect and are justified secondly by function. With
climatic conditions of occasional heavy rains and much intense
sun, overhangs play an important role. A great believer in working
with the Creator's gift of trees and natural stone, Carson Wright,
A.I.A. expresses his opinion that there is no tranquility from man­
made stone and cement products that offer little visual excitement.
He waged a winning battle with a long existing city ordinance
against the use of wood products and wood shaker shingles in
building, gaining ground where other concerned architects had met
with small success. He feels wood is the most natural product with
which the architect has to work, since it associates the building with
the landscape. Located on a waterway leading to Biscayne Bay,
this Coral Gables home site originally presented a barren surface,
being indeed dredged up from bay bottom. Located far back on the
property, the house is oriented as closely as possible to the water-
(continued)
Massive multi-ton boulder was brought from Everglades, taking a derrick and many men to place in the house.
way, leaving only room for the swimming pool, decks and seawall, where the Mendes' yacht beckons at its dockside mooring. Thusly located, there is great privacy for the occupants from the street. The landscaping is very much a part of the total environment, complementing the architecture wherever one looks. Another of architect Wright's theories is that homes with exterior wood and natural rock construction should not present interior walls and ceilings of plaster, so there is a predominance of these materials used inside. Ashlar cut keystone forms a number of walls and column facings on the first floor, and ash wooden walls for vertical panelling. Heavily distressed at the mill, ash wood covers much of the ceiling areas. Massive beams were hand distressed on the site. Inside spaces (continued)

Use of materials clearly evident where stone and wood were brought inside wedding the inside to out.

Sunken conversational area opens to formal living room. Well chosen accessories complement interiors.
Frequently used informal room views handsome fireplace, serving three areas for warmth and atmosphere.

Adjacent kitchen is the charming breakfast and brunch area.

Corner bar in family room has a number of interesting features.
Formal dining dramatic by day or night. Architect designed dining table and effective lighting fixture above.

COVER HOUSE

were allocated with good traffic flow, with regard to every inhabitant regardless of age or sex. There are a number of avenues in solving functional problems. Of primary importance is the human scale which dictates the size, heights and scale of rooms. The downstairs living areas were designed around family life, opening one into the other so that no one is ever shut out of any activity. While the same basic materials are used throughout, they are presented differently in each space for a surprise effect. Like people, each room has its own characteristics. Flooring throughout the downstairs is Mexican clay tile, and the little undulation of the surface eliminates the discomfort often associated with walking on (continued)
Shower and bathing facilities in Master Suite is constructed of filled travertine marble.

Cozy corner of bedroom, one of several such areas of the Suite where the Mendes can relax.

hard surfaces. This tile is also the floor in the kitchen, which, far from being 'let's cook' room, is an integral part of the house. Well detailed walnut cabinets here were designed by the architect, as were many of the handsome lighting fixtures of copper seen in many areas. All exposed metal work is of copper from flashings to fixtures and fireplace hood. The fireplace serves as a union for the three living rooms, and stands as a divider wall between the sunken conversation pit and the large fun-and-games area where there is a bar and downstairs televiewing. The adjacent room for more formal sentiments combines for total great space for living and entertaining, and it has been noted guests spend time experiencing each (continued)
Part of the Master Suite is this den-office. It adjoins the bedroom and overlooks pool and waterway below.

The colors of blue and white and fabrics of velvet are carried upstairs from first floor.
Alana enjoys her own private retreat, charmingly decorated as a young girl’s bedroom should be.

This teenage son has a vibrantly colored and lived-in room. He is active in many kinds of sports.
Rotation of the sun plays exciting tricks during different times of the day, changing tones of wood used inside and out. What the architect did with walls, floors and ceilings distinctly dictated the type of furnishings presented by the interior designer, Ray Meyer. He worked closely with the architect and clients to select furniture and fabrics which would be concordant with these backgrounds. Colors are minimum in number, with marine blue velvet covering chairs and fashioned into over-drapes. Dining room chairs are the same material and texture, but in gold. Breakfast room chairs have a woven provincial print in keeping with the semi-country styling of furniture. Where area rugs are used, a deep-pile furry white carpet was selected. Jim Wills Studio became responsible for the accessories, for his collection is as peerless and fine as any in the country. Again these blend in to the environal settings. A prime emphasis was placed on storage in this house, with literally dozens of closets for specific or miscellaneous things. A number of these are downstairs lining a hallway leading from the foyer. The entrance foyer has several surprise areas, one a keystone-clad niche containing a small pool and fountain, a sculptured copper tree and natural plantings. Open treads of the stairway were cut from four (continued)
COVER HOUSE

inch ash and cantilevered in both directions for a floating effect. All family bedrooms are on the second floor, as this closely knit family would have wanted it no other way. Yet each has complete privacy and respects the privacy of others. The master suite occupies one-third of the space; it includes a den-office for Mr. Mendes, a bedroom with woodburning fireplace, and tremendous closets. Being a firm advocate of large closets and generously scaled bathrooms, architect Wright devoted nine hundred square feet to the master bath-dressing area. A balcony completely surrounds the upper floor, its many views include the pool and dining terrace below, and the adjacent waterway banked with trees. The exterior dining patio is elevated above the swimming pool for a better view, cantilevered over a lagoon for a floating effect, connected to the swimming decks by an arched wooden bridge. The lagoon is complete with fountain, reeds and water oriented plantings. With the work of the landscape designer, it becomes altogether a delightful setting for morning, noon or evening eating pleasure, quite close to the sliding glass wall of the kitchen for service. The architect became a good friend of the Mendes family. It is his conviction that clients such as they provide the reasons for a whole lifetime devoted to architecture. His own love for the house is clearly expressed, and this family shares that emotion about their home. People are people and houses are houses, with each family unique in their own way of living. Therefore, no two houses are quite the same. When architecture becomes true art, it is the result of the care and concern for it by all involved.
Country Club

The Woodlands Country Club, west of Fort Lauderdale, was designed for surrounding homeowners who enjoy golfing and the other Country Club social activities. There was no attempt made at Woodlands to develop a professional golfer-oriented course, to exploit commercially the beautiful grounds, to set competition over and above the average player's enjoyment. It is instead the recreational and social hub for its members, for people who come to Florida to get away from the concrete jungle type living - the city highrise, multiple living environment they left northern communities to escape. From moderate to luxury priced, well designed homes, it is within walking distance in this country atmosphere to one of the finest golf clubs in our area. The golf courses, both eighteen holes, were designed by the internationally recognized Robert Von Hagge and Bruce Devlin. They are qualified as championship courses, but Woodlands is strictly for the homeowner community membership. Wide fairways are carved out of the naturally rolling terrain. Surrounding Flor-

(continued)
View from west side of Woodlands shows the multi-level, sprawling Club and the fine landscaping.

Country Club

Ida pine trees provide a natural challenge along with the man-made lakes. It is difficult to get a flat lie. Traps are numerous, and manicured greens range from 6,000 to 10,000 square feet. At least fifteen of the thirty-six holes have water hazards, but these were included mostly for beauty since they seldom constitute trouble to the average player. Longest hole is 615 yards. Both courses are par 72, varying in length from 6,400 to 7,350 yards. Alan Freeman, native of Birmingham, England, and with twenty-one years experience, is the golf professional at Woodlands. Robert (Bobby) Heine is there as course superintendent. His background includes a degree in agronomy from Texas A & M, where he specialized in turf management. He is considered by Von Hagge, course designer, to be the best in the business, and to even the casual observer it would so seem. Woodlands Country Club has much to offer: a handsome tri-level clubhouse overlooking (continued)
At this open hearth, the chef serves food to order each week-night. Dining room also has a busy luncheon attendance.

Interior designer, Joseph Maxwell, created this unusual bar, including bar stools of Florida oak. Bar facing carpeted.
Country Club

Architects gave additional interest to entrance with arched beams and wooden ceiling, also river rock and native stone.

Reception area of Club shows how use of half levels gives visual approach to other areas, minimizes stair climbing.

the vistas of greenery, bounded by properties on all sides. These were primarily built by the Behring Corporation, as was the Country Club. It is a subdivision of interestingly designed homes, all within minutes of the Club's front door. Also at the front entrance the architect has provided the members and guests with a conveyor belt which moves the clubs to the lower level where they are placed on an electric cart which is ready for play a few steps from the locker room. Architectural use of wood, river rock and native stone are handsomely combined at the entryway, and these materials are carried into interior spaces, giving a large country lodge feeling to Woodlands. Retained by the Behring Corporation to design the sprawling multi-level building was the Fort Lauderdale firm of Bywaters and Duenmlling, who provided many interesting features to the multiple areas. Social spaces, dining areas, locker rooms, pro shop, administration facilities and service rooms had to be related to one another in such a way as to provide separation and still have easy traffic flow from one to the other. These challenges, though many in number, were adroitly handled by the young architects, who used vertical multi-level separations, some at half-level, which bring together the 40,000 some square feet of space and yet permit a visual continuity throughout. Appealing furnishings by the interior design firm of Joe Maxwell & Associates, social spaces flow attractively, one into another for dining, dancing, parties and bridge tournaments, all functions being well attended. The fact that the club is popularly used is credit to its conception and its team of designers. Food is excellent enough to make anyone wish to leave home once-in-a-while for a night out, while the daily luncheon time service is brisk. Manager of the Woodlands Country Club is popular William Mangin, around whose personality things appear to function with all smoothness. He has had thirty years' experience in club management, formerly in and around the New York City area. He is also an experienced golfer, has played with some of the best, knows most by first name. Early period lithographs in the upper corridor are items of interest, depicting golfing history, showing many famous-in-their-day clubs and (continued)
In main salon, acrylic rods of lighting fixtures carry light out to end for diffused illumination.

One of a number of powder arrangements in ladies' locker rooms, where down lighting and three way mirrors are popular.
Popular Pro-Shop at Woodlands Country Club is a golf shopper's paradise with everything from clubs to casual clothes.

Conveyor belt from Club's front entrance brings golf clubs to lower level where carts and golf clubs are stored.
Use of stained wood, river rock and native stone are in keeping with the design of the residences surrounding the Club.

Country Club

courses. These were supplied by the interior designer, Joe Maxwell. The Clubhouse boasts many original works of art, some of which are the work of the talented wife of one of the members of the Board of Directors. Most noteworthy and dramatic of all artwork are the large metal, pine bough sculptures, lighted for chandeliers in the high ceilinged main room. These were designed and created by artist-sculptor, Roy Butler. This ceiling is constructed of wood, and curved beams repeat in great scale the beams seen in the entrance to the building. Designer Maxwell is responsible for the interesting and unusual ceiling over this room’s bar, as well as the bar stools which can only be called an art feature. Bases are Florida oak logs, and one can imagine the search for that many pieces to be nearly uniform. Tops are of bright colored vinyl plastic, durable and comfortable. He has carried his cleat-proof carpet, used throughout, even up the front of the bar. Against white backgrounds and other neutral colors, some vinyl, some wood, bold punchy colors contribute to a cheerful, completely relaxing mood. Most attractive are the locker rooms, where carpeting again was used to cover handy benches—easy for dressing, for sitting. Club facilities have proven so popular, locker rooms have had to be expanded already, with plans for further enlargement. There is, of course, the traditional nineteenth hole with its dining accommodations and bar, as well as an outdoor kitchen and swimming pool. Terraces and patios are visible from most every window. A balcony around the upper level offers a beautiful vista. There is a place on the roof for dancing under the stars. Landscaping was coordinated and designed for the club by landscape architect, Walter Taft Bradshaw. A variety of colorful flowering trees enhance the surroundings. A meticulously-kept putting green is adjacent to the pro-shop—a shop of tempting and delightful merchandise, sporting equipment, golf supplies and casual sports-wear. This is a picture of year round Florida Country Club living.
Mr. and Mrs. Morrie Moss of Memphis, Tennessee live an envied life of retirement, enjoying their numerous, varied collections of fine art ranging from old Oriental carpets to paintings of unquestionable beauty and worth, plus jades, ivories, silver and more. They have been interested in art for many years—for ornamental value, profit appreciation, but most of all for the joy of collecting. When they decided on a part-time home in Florida, many of these objects d'art were brought along like good friends. After having experienced Miami Beach apartment living for a time, the Mosses became interested in seeking professional assistance to make the dwelling seem more permanent, reflecting their way of life and to create backgrounds which could feature more of their collections. Renee Marshall, NSID, was the ultimate selection to be their interior designer. Mrs. Marshall specializes in all-custom interiors, and is an avid art collector in her own right. Highly educated in the related fields of art, architecture, and interior design, she is also a nationally recognized color expert and has won many awards, taught courses, and given lectures reflecting her experience and expertise. Most attractive and youthful in appearance, Mrs. Marshall nonetheless has more than 26 years of design experience. Her first approach to a project is to conduct at least three meetings with the client, 'getting to know them,' after which she will survey her assignment for its architectural design defects and total design requirements. In the case of the Moss apartment, Mrs. Marshall was confronted at first glance with a living room both long and narrow to which she must create illusionary treatments. In order to divide this area into separate seating arrangements, a fireplace wall was devised with

Old French bronze Empire framed tray sits on restored and electrified Dutch brass hatrack in entrance foyer, both from early 1800's.
False fireplace wall was developed in order to visually divide long room into several seating and conversational areas, and also to conceal new wiring for a painting from the Moss collection. Specially designed mantel is crafted of wood bolection moulding, and furniture finished to a perfect imitation of marble. Pair of French bronze appliques were electrified.
Custom cabinets designed into a niche in the living room make a handsome setting for the Mosses' collection of Dorothy Doughty birds, one of the largest collections in the country. The shelves, lighted from above, are against a background of silver leaf. Concealed service trays are between the arched glass cabinets and cupboards below which store liquor and a variety of serving equipment. Living room desk has antique accessories, including a lamp made from a French bronze oil lamp.

Opposite end of the long living room is the music center, with custom designed cabinet to house equipment. Mrs. Marshall discovered a colorful pair of old Tatsumi vases which she made into lamps. Other lamp between the chairs is converted from a bronze French oil lamp, circa 1840. Sofa grouping opposite the fireplace wall is flanked by interesting antique accessories. The massively scaled painting over the sofa is the only major painting Mrs. Marshall selected to add to the Mosses' collection. Two individual Chinese figures of hardwood, carved teak, with ivory teeth and eyes were mounted on a special base, design into a conversation inspiring lamp. The rest on a tier of Chinese tables. On the other end of the sofa, the designer found a large, bronze Dragon vase to fashion into a lamp. A pair of Tatsumi plats were a choice discovery, and box-frame in suede make good wall decor above the Italian commode. Hand-woven off-white chenille fabric covers both the tuft sofa and French bergere. At the far end of the room, loosely hand-woven draperies cover corner windows drawn behind the crown moulding which serves as a foundation for an impressive custom designed man being placed on a false wall. The projection hides wiring desired for the illumination of a painting and for lighting a pair of antique appliques to flank it. The handsome mantle is a bolection mould, hand-carved to perfection, and finished to give the appearance of marble. Heavy crown moulding at the ceiling of the entire room is also hand-turned, and might be noted at this point that Mr. and Mrs. Moss had completed initial meetings with their interior designer, they departed, giving her full reign to do with their apartment as she desired, confident in her fine taste and abilities. They did not return until the last pillow was in place, and, credit to their own confidence placed, have changed one small item from its original installation. Wall coverings were applied to all walls after the large amount of architectural cabinetry and design features were installed. These backgrounds give color, texture and interest to every room. A partial niche in this living room, because of existing duct work, was natural for custom designed cabinets. The glass doors reveal shelving placed against a background covered with silver leaf, dull patina, setting for a large collection of Dorothy Doughty birds. The separation between the arched glass doors a cabinet area below is separated by what appears to be just a moulding trim. Actually, here are three concealed pull-out service shelves. The lower cupboard contain liquor and serving equipment.

In front of this total architectural treatment sits the living room desk, with decorative antique accessories, the last being a French bronze, converted lamp, circa 1840. Sofa grouping opposite the fireplace wall is flanked by interesting antique accessories. The massively scaled painting over the sofa is the only major painting Mrs. Marshall selected to add to the Mosses' collection. Two individual Chinese figures of hardwood, carved teak, with ivory teeth and eyes were mounted on a special base, design into a conversation inspiring lamp. The rest on a tier of Chinese tables. On the other end of the sofa, the designer found a large, bronze Dragon vase to fashion into a lamp. A pair of Tatsumi plats were a choice discovery, and box-frame in suede make good wall decor above the Italian commode. Hand-woven off-white chenille fabric covers both the tuft sofa and French bergere. At the far end of the room, loosely hand-woven draperies cover corner windows drawn behind the crown moulding which serves as a foundation for an impressive custom designed man being placed on a false wall. The projection hides wiring desired for the illumination of a painting and for lighting a pair of antique appliques to flank it. The handsome mantle is a bolection mould, hand-carved to perfection, and finished to give the appearance of marble. Heavy crown moulding at the ceiling of the entire room is also hand-turned, and might be noted at this point that Mr. and Mrs. Moss had completed initial meetings with their interior designer, they departed, giving her full reign to do with their apartment as she desired, confident in her fine taste and abilities. They did not return until the last pillow was in place, and, credit to their own confidence placed, have changed one small item from its original installation. Wall coverings were applied to all walls after the large amount of architectural cabinetry and design features were installed. These backgrounds give color, texture and interest to every room. A partial niche in this living room, because of existing duct work, was natural for custom designed cabinets. The glass doors reveal shelving placed against a background covered with silver leaf, dull patina, setting for a large collection of Dorothy Doughty birds. The separation between the arched glass doors a cabinet area below is separated by what appears to be just a moulding trim. Actually, here are three concealed pull-out service shelves. The lower cupboard contain liquor and serving equipment.
Another interesting focal point in the apartment living room is the large and colorful painting over this sofa facing the fireplace, only new one selected.

Completely charming and quite different from other decor of the Moss apartment is this second bedroom for guests and visiting family.
Pull out trays and
drawers in the cabinet
are of plexiglass for
unhampered viewing of
their contents.

room, the dining room furniture is all
designed by Mrs. Marshall. Under a glass
top, the unusual pedestal is hand-carved
from one piece of wood, taking one man
three months to carve. It has a pewter
leaf finish. The Doré bronze French chan­
delier was formerly a gas fixture, circa
1810. All carpeting throughout the living
and dining area is a champagne color, a
shag texture handwoven in Japan. The
same carpeting flows into the master bed-
(continued)

Luxury Apartment

as a petite cornice. A remaining false wall
is mirrored in bronze glass, a background
for a terra cotta Indian Grass Tree. The
large Chippendale table with impressive
brass tray top stands in front of this sofa.
A pair of old Tatsumi vases mounted on
special hand-carved bases make decora­
tive lamps. The custom crafted music
center is focal point of this area. Framed
against a fully draped background of the
same window fabric used in the living

Chairs and table for the
apartment were all
custom designed. Table
base is carved from
one piece of wood.
Unusual design for Moss
Powder Room is a surprise
and most delightful.
Fixtures are gold, onyx.

room. Here champagne and Wedgwood blue are the only two colors evident. Walls of Wedgwood match the trim of the draperies, which bear a heavy chenille border treatment. Wedgwood blue satin is behind wire grille doors of custom cabinets. It is also the fabric and color for one chair and a chaise lounge. It is the color used under champagne eyelet embroidered linen for the bedspread and upholstered headboard. On two bergères, the linen eyelet is in Wedgwood over champagne linen, a very interesting switch. Concealed in the cabinetry, pull-out plexiglass shelving and drawers give unhampered viewing of their contents. Uncarpeted, the foyer is floored with herringbone-laid Carrara marble. Feature highlight in this foyer is the Dutch brass hatrack, which was electrified. From the year 1860, its brasswork was so fine it had only need of polishing. By no means resembling an art gallery, the Mosses' apartment has become a thing of joy for themselves and their friends to enjoy.
Lake House

Wahl Snyder & Associates, Architects

Wahl Snyder, FAIA

Dean R. Cleussen, Contractor

It happens so fast in family life: one day the house is filled with bustling activities of the young; the next we find they have left the nest. In short order, the ‘goose and the gander’ start searching for a simpler way of life — minimum cares, maximum comfort! So with the Snyders desiring at this stage a minimum maintenance and care, easy to close-up for periodic traveling, and, if necessary — a help free house. The Lake house designed by Wahl Snyder, FAIA, and interiors by wife Jane Snyder, talented interior designer, is the result of careful planning and designing for this simpler way of life with a minimum of dependence on outside help and emphasis on comfort, view, security, simplicity of entertaining friends, and ease of buttoning-up for hurricanes. Concealed sliding doors and shutters across the lake side can be closed in a matter of minutes. The exterior is contemporary with overtones of a Polynesian tropical flavor. A wood-toned, terra cotta tile roof becomes more beautiful as it ages. Wide roof overhangs with sloped eaves make for minimum maintenance and maximum sun control. The walled front courtyards with iron gate entrances provide privacy and security from the street, while an open waterfront view to the south (continued)
Access to residence through iron-gated courtyard to left of entrance.
Treasured possession is sculpture by daughter. 'Little Girl with Bird,' it was gift for their 20th wedding anniversary.

from all living areas are of prime importance. Gardens were the luxury keynote for the new residence, and every room including the master bath-dressing area, has such a view. Since Mrs. Snyder's prime hobby is gardening, there is an abundance of rare tropical foliage and ferns. Happy colors were chosen for interiors: lime green, citron yellow, fern green and Gulf stream blues. As whimsy played a subtle role in the accessories and with the gaiety of colors and lightness, visitors of all ages have fun at the Lake house. The built-in barbecue in the Lanai plus the one in the kitchen oven provide a choice of cooking, either formal or informal meals. Interior dining table facilities or the terrace setting stimulate a variety of dining areas. A very simple, but complete, bar with wine racks, liquor and set-up storage drawers, plus under-counter refrigerator and bar sink, make the 'happy house' not a chore but a pleasure. Folding louvered doors close this area. Closet space and storage areas, the theme song of all housewives, have not been neglected. There are a multitude of built-in features. In fact, the theme song is, 'There is a time and place for everything.' An adequate double garage was widened eight additional feet which provides a delightful hobby space overlooking Lake Sabal. Power tools for wood-working, kiln and ceramic area and an easel always set up for painting are part of this leisure time area. The house is sprinkled with needlepoint pillows, enamel ashtrays, ceramic
The inverted, papered tray ceiling contributes note of elegance to formal living room, elevated for view of lake. Reaction to this charming decor is that of 'lemons and limes.' It opens to expanse of outside views and lake breeze.
Interior dining room planned for flow-through to lanai when entertaining large groups. All areas enjoy view of Lake.

Yellow and white kitchen has large passthrough to lanai serving area.
figurines and paintings created by the owners. Living rooms in Florida seem to have developed into great entrance halls in the past. The Sabal Lake house sits in a location of the property with the view of the lake achieved by elevating the living room floor two steps. This 14'X14' foot space is ideal in size for direct conversation and coziness. A log burning fireplace is the focal point, opposing the view of the lake, and it is framed with panels of diamond-shaped gridded treillage. The treillage also divides the entrance foyer from the living room, and frames a handsome floor to ceiling arched divider from the large informal family room. This area, referred to as the Tropical Room, is flanked on three sides by sliding glass doors, thirty-six feet of view and ventilation making the outdoors a part of indoor air conditioned living. Moonlight on the lake's ripples can be observed equally to the multitude of varieties of birds feeding on the waterside patio seed huts. The 30"X72" Grecian tub with private garden view adds a bit of the Old World luxury to a contemporary dressing room. The master bedroom with three exposures commands a view of the lake with a lounging and breakfast porch in the interior. Blue bachelor button flowers and sprays of fern on a white background were chosen as the decorating pattern of the room. Grass-green wall-to-wall carpeting ties in magnificently with the greenery and grass beyond. Fruitwood furniture seems to be natural here, as do the trunks (continued)
Interlaced living areas can be studied in this view taken from lakeside – happy place to live or visit.

Guestroom is off-white and fern green. Hawaiian Tree Fern in garden, is motif on wallpaper. Note treillage cornice.
Lake House

and branch structures of the trees in the vista. Only a two bedroom residence, the guest room at opposite end accommodates frequent visits from their family. A charming suite, it also features its own walled-for-privacy garden, and the profusion of plantings is dominated by a large Hawaiian Tree Fern. This same fern is the pattern in green on white wallpaper. Actually this well known architect will be number one to say that this is the first home he designed expressly for them. While they did live in a Snyder house at one time, it was a matter of expediency — having to move quickly and deciding to move into a house he had designed and built for speculation. They remained there for thirteen years. An interim house was purchased, a lovely two story rambling structure on a beautifully large, wooded lot. They remodeled it extensively and it became a showcase in its own right. There was plenty of room, even a greenhouse, for Mrs. Snyder to grow her prize-winning roses and many varieties of tropical specimens. She had a large part in the development of this second house, but gave her designer husband complete leeway in the planning of the new residence. 'After all' she stated, 'my husband should know our needs after all these years. Why, I didn't even look at the blueprints!'
The landscaped esplanade was so designed as to blend into the city park, and permits pleasing pedestrian circulation.

Hartford Building

Kemp, Bunch & Jackson, Architects

Van Wagener & Searcy, Mechanical Engineers
Smith, Hardaker & Huddleston, Structural Engineers
Frank J. Rooney, Inc., General Contractor
Wallis-Streissau & Associates, Landscape Architects

Located adjacent to Lake Eola and its surrounding park, the Hartford Building is afforded a unique garden setting in downtown Orlando. This newest addition to the Orlando skyline houses the regional home offices of the Hartford Insurance Group and provides, through interior flexibility, a variety of tenant office facilities. The building utilizes office space surrounding a central structural core which contains all service facilities including elevators, stairs, and toilet rooms. This office space is carefully proportioned to provide a maximum amount of exterior window exposure, thus allowing extensive interior subdivision. Planning was carefully studied to provide maximum flexibility for subdivision of interior spaces, and maximum efficiency for space use and for the service requirements. Construction costs were also a large consideration in the total architectural design, since the building was intended primarily to be an investment. Rising elegantly from a paved base the simplicity of the building form is sharply delineated by vertical cast stone fins. These fins are expressions of the structural columns and also serve to enclose the piping and duct risers for the perimeter air conditioning system. A bronze curtain wall was used between the fins to organize large paired (continued)
A bold, dignified form, simply expressed with contrasting vertical elements creates a strongly unified and impressive building mass.

Hartford Building

The abstract composition of faceted surfaces and window framing of the Hartford Building captures the sun and sky in its framework.
This building offers a new element of special definition to Orlando's beautiful park.

windows and spandrels into complementary, yet contrasting, vertical elements. The curtain wall terminates with a wide bronze surfaced aluminum band at the top of the building. This band is located at the 14th and 15th floor levels where all of the mechanical equipment and building service is located. Bronze colored aluminum and tinted glass was used throughout the building. The cast stone fins have a surface of crushed amber and translucent white quartz. The warm exterior colors were carried into the building interiors, where, in the building lobby, bronze doors and trim enhance the beautiful texture of travertine marble walls and floor. The lobby serves as an impressive entrance to two large ground floor tenant spaces. The building is set back from the major street frontage on two sides allowing a spacious pedestrian esplanade that is insulated from traffic with broad areas of planting. The landscape concept creates a pleasing exterior environment that is an extension of the adjacent public park. Integration of lawn areas, similar plant masses and tree groupings were utilized to complement the informality of the park, yet relate to the rigid forms of the office tower. Set amidst the landscaping are several ground level visitor parking spaces. A new parking structure constructed solely for the use of the building occupants is located immediately across the street. Custom designed fountains on a street side of the building are set in marble pools, reminiscent of the elaborately lighted display fountain in the middle of the lake. Reflection of the water and Florida skies are seen in the window walls, just as the building's bronze tones are mirrored in the waters of Eola. The Hartford structure blends into greenery, into the heart of Orlando's business district, and into its well-loved community park. Consistent with the company's policy, Hartford Plazas here and in other cities bring beauty to the site, rather than replacing this character with concrete.
Although accustomed to living in a private home, Mr. and Mrs. John Becker now prefer and enjoy apartment living on the Gulf of Mexico. Their Lions Gate apartment was chosen because it possessed a magnificent view of the Gulf toward the West, South and North. The Beckers like to entertain small groups at home and the furniture arrangement lends itself to the maximum enjoyment of the view and comfort of guests. The living room over-draperies are printed of green, burnt orange and a touch of blue, yellow and gold. A solid wall opposite the sliding glass doors to the Gulf, is covered in the same fabric, backed with paper and applied as wallpaper. The rug is off-white to blend with the walls and casement curtains. These curtains diffuse the light but do not strike the view when drawn. Colors for upholstery were selected by the interior designer to harmonize with the drapery fabric, as well as the stripe on the dining chairs. Adding sparkle to the decor are several pieces of painted furniture. Mrs. Becker's bedroom has two views as well as opening onto the balcony. Painted furniture was used throughout, complemented by colorful draperies and bed coverings of greens and blues. Mr. Becker's bedroom, not pictured, has as the basis for a colorful scheme glazed green, Italian Provincial furniture with off-white trim. These colors are reflected in the hall and dressing area, as well as the bathroom wallpaper. The den can serve as an extra bedroom, as it is equipped with a sofabed. The walls in this room are of beige grasscloth, with the wood-work painted and glazed to match. Curtain fabric is printed linen of greens, gold, rust and cobalt blue. One chair matches the curtain fabric, another is in a textured fabric with matching ottoman. Included by the interior designer in this most workable room is a fruitwood desk positioned for viewing the southern beaches of Naples. By the selection of a Lions Gate apartment, the Beckers were able to combine elegant and tasteful surroundings with relaxed living, so much a part of Naples-on-the-Gulf.

The warm colors employed in the living room are enhanced by azure hues of Gulf waters and sky.
Carried through to the dining room also facing directly on the Gulf, is the openness and aura of sun and sea.

Delicate in color while handsome in proportion, is this bedroom with private access to balcony.
When Mrs. V. Manning Hoffman of Washington, D. C. decided on Florida living for a part of each year, she desired a cheerful comfortable apartment residence, which would provide room for visits from children and several grandchildren. A corner-view suite was selected in Point of Americas on the Atlantic Ocean, offering inspiring views by day and night of the Gulf Stream waters. It is near south Fort Lauderdale's Port Everglades. Mrs. Hoffman entrusted Ken McKinney, A.I.D. of Rablen-Shelton Interiors to evolve a charming and homey plan for her apartment. He designed the living room around a delightful English chintz fabric, used for side draperies and swagged valances. This fabric is repeated on the downy-soft sofa. Colors overall are avocado, daffodil yellow, with touches of cobalt-blue—all very pleasant and inviting. One particular 'find' in the living room (continued)
A.I.D. designer McKinney selected English chintz for draperies and sofa covering. Colors from this fabric were used in the choice of other covered pieces. Painting reflects these also.

Accessorizing was a painting by Franz Ballinger, featured above the sofa. Mr. Ballinger, a fine artist specializes in Everglades nics. The adjacent breakfast room is particularly appealing. A cheerful yellow green on white background wallcovering is complemented by the window treatment fashioned of lemon-peach fabric. The panoramic view is one of bathers on the beach, sailing vessels and larger ships constantly passing by on the blue seas. Verdant green gardens are seen in all windows of this apartment. Mrs. Hoffman's bedroom is restful in colors of soft green and gold. Rather elegant French furniture with painted finish makes an altogether pleasant room. The guest room is designed around a green and white chintz with a treillage pattern giving a den feeling. All furnishings were selected carefully and with discriminate taste. The total result is gracious apartment living.

Furnishings in Mrs. Hoffman's bedroom period design noted in the headboard, marbre chests and French bergere chairs.
A large number of trees, shrubs, and boulders were brought in from California and so arranged as to duplicate the traditional Japanese garden.
An impressive sight is the twelve-peaked, ceramic barrel-tiled roof of Benihana in Fort Lauderdale, a most unusual and unique Japanese steakhouse.

Benihana

Arthur Nicholas Hosking III, Architect

Don Rutledge Interiors
Don Rutledge, Interior Designer

Garland Faulkner, Lighted Sculptures

R. J. Hunt Construction Co., Contractor

J. Laurent Brown, Landscape Designer

Newcomers to Fort Lauderdale who find themselves driving along the city’s newest “in” street, East Commercial Boulevard, can be expected to gaze in wonderment at the elegant promenade of shops and night spots. Then, as they reach the crest of the Intracoastal Waterway bridge, their eyes are filled with a shimmering sea of blue. Not the Atlantic Ocean, but the twelve-peaked, ceramic, barrel-tiled roof of one of the most unusual restaurants in South Florida and in the nation. This is the Benihana of Tokyo Steak House in Lauderdale-By-The Sea that has been described as the most authentic, free standing Jap- (continued)
Benihana

anese restaurant in the United States. The story behind the coming of Benihana to Florida is as intriguing as the restaurant itself. It was during his years in Japan in the early 1960's as an executive with a large department store chain that O. Bruce Hyatt came to know and admire the Japanese people — their customs, their food, their architecture, and the tranquility of their way of life. His initial contact with the people of the Orient dates back to the time of the Korean War, when he was among a group of decorated soldiers (he had been awarded the Bronze Star) who were given a tour of Asian countries on a good-will mission. It was in the Spring of 1969 that Hyatt made his decision to leave his position to bring a truly authentic Japanese country inn to his home state of Florida. A native of Miami, Hyatt spent weeks searching for the site for his restaurant — checking properties from Miami to Palm Beach. Then, he found what he was looking for — just across the Intracoastal from Fort Lauderdale, nestled by the water in the town of Lauderdale-By-The-Sea. It was one of the few such choice locations still available in the greater Fort Lauderdale area. Hyatt's next step was finding the right architect to design a structure which would duplicate what he had seen during his stay in Japan. His goal was to bring total Japanese environment to the Gold Coast, and finding the right man to design Benihana was a vital factor in his plans, after interviewing several architects, Hyatt went to see a young man who had come highly recommended — Arthur Nicholas Hosking III. Hyatt carefully outlined what he had in mind and what he wanted to achieve. As he talked, he noticed that Hosking was doodling away on a sheet of paper. Thinking the architect was not interested, Hyatt was about to walk out, when Hosking pushed his paper over to Hyatt and asked him if that was what he had in mind. It was a basic, rough sketch, and the more he looked at it, the more Hyatt realized that this was "it." And the finished product today is actually a duplication of that original sketch. During the course of construction, it became obvious that Hyatt was aiming for exciting authenticity. Thousands of blue, ceramic roof tiles were imported from Nagoya, Japan, and Japanese roofing specialists were flown in from Tokyo to install the tiles on the Benihana roof. Shortly thereafter, six carpenters from Japan were brought in to install the in-

Wooden walkways and bridges invite leisurely strolls through the authentically landscaped gardens. Here, one of several very old stone lanterns.
In the lovely Japanese inspired gardens, this Bonsai tree stands symbolic. It seems to watch the wedding of the roof line with the water line.

Benihana

terior beams. Using hand tools that date back for hundreds of years, the carpenters amazed members of the construction crew with their skill and dexterity. The touch of Japan was even extended to the topping off, when a miniature Japanese tree was utilized during the ceremonies. The Japanese theme was carried out also in the landscaping and the interior of the restaurant. A large number of trees, shrubs, and boulders were brought in from California and so arranged as to duplicate the traditional Japanese garden. A local craftsman designed and built the waterfall that is complemented by a lily pond and wooden bridge. Stone lanterns, a water stone, and other items that were purchased by Hyatt in Japan are an integral part of the landscaping. Inside, there is another Japanese garden in the gallery area that features a 500-year-old Buddha statue, a stone bridge, and the Japanese miniature tree. While Hyatt was traveling to Japan to obtain many of the items to be utilized in the Benihana decor, his interior designer, Don Rutledge, was scouring the United States in search of furnishings to complement the art objects to be placed in various areas of the restaurant. A number of items were specially designed by the interior designer. With each of the five dining rooms bearing the Japanese name of a flower, Don Rutledge commissioned metal sculptor, Garland Faulkner, to create decorative chandeliers appropriate for each room. The five flowers involved are: peony (Botan); fugu mum (Kiku); poppies (Keshi); magnolia (continued)
This is the awe-inspiring view of the multi-peaked roofline, as seen from the crest of the bridge over the Intracoastal Waterway.
This outstanding wedding kimono is displayed on lacquered stand, itself 1840 AD. Displayed to either side, valuable art collection, dating back hundreds of years.
Gallery where visitors may see Japanese art centuries old. Gold leaf screen from the Kano school.

With semblance of privacy in each dining room, all have view to gardens and water.
A dining room is named after a Japanese flower. Metal chandeliers represent the room's flower name. These chandeliers provide the key atmosphere in each dining room, where furnishings are kept to a minimum in true Oriental tradition. Guests are charmed by Eastern hospitality as they are greeted by colorful Kimono-clad hostesses. In one of five intimate dining rooms, seven or eight people are seated at tables with stainless steel cooking surfaces. At this point a Japanese chef appears, wheeling a tiered cart laden with baskets of shrimp, chicken, steak, Oriental vegetables and the tools of his trade. The preparation and presentation of food is the entertainment at Benihana. Another unique feature is the Tatami Room lounge, where guests remove their shoes before being seated on Japanese mats around low tables. The views of authentic outside garden designs are subtly controlled to permit only partial exposure of landscaping, so that a new experience is created from each and every area. Most diners walk in the gardens during their visit. The design of the interior of Benihana was created so as to permit the display of Hyatt's large Oriental art collection, but in a quiet, subtle manner. In the foyer and on shelves behind glass are several rare items, including jade statues that date back several centuries, and in the gallery are large colorful Japanese screens. The art objects provide visitors with a true Japanese art gallery. The translation of Benihana is "red flower," and an emblem depicting this flower appears on the menus, on the napkins, and even on the glazed serving dishes that were imported from Japan. Another touch of Japan is evident in Benihana's tall sign. Known as a "torii," it is a duplication of the torii found in Japan that stands by Shinto shrines, and ancient castles. It signifies a gateway. This torii was also brought into the design of the large metal entrance doors, designed by Garland Faulkner. And completing the total Japanese environment are the members of the staff. All of the chefs are from Japan, and all of the hostess-waitresses (continued)
are Orientals. The moment one enters the hand-sculptured doors of Benihana, East truly meets West. This was Hyatt's goal; he is now laying plans for establishing additional Benihana restaurants in other parts of Florida. During the construction period, he encountered a number of problems and red tape in bringing craftsmen from Japan, but eventually was successful in his negotiations with immigration authorities and local unions. Overseeing the overall development was the architect, Hosking, who worked closely with the contractor, Richard Hunt, to assure the maintenance of authenticity in building the unique structure. In summarizing the architectural philosophy leading to his design of Benihana, Hosking stated: "Architecture is the result of careful planning and design to solve not only a functional problem but an aesthetic problem as well. Functional problems are easily definable, and while some of the solutions leave a great deal to be desired, most buildings are laid out with some solution to the physical needs in mind. What distinguishes a building from a work of architecture is the aesthetic expression of the physical function. The architect must deal with this intangible quality, because the result of his efforts will be experienced rather than seen. Defining the aesthetic problem in a building is a most difficult assignment. It is for this reason that it is so often overlooked. In the case of the Benihana of Tokyo Steak House, the problems were clearly defined: Create a facility capable of serving 200 people delicious, authentic Japanese cuisine in a totally Japanese environment. The simple solution is to copy a Japanese structure, but to copy is not to create architecture.

Important to remember, of course, is that Japanese architecture is scaled to Japanese life and culture. The physical location of this structure dictates the need to satisfy the Western patron, both physically and aesthetically. The solution, well expressed in these photographs, is a contemporary design accented with only the flavor of eastern subtleties and detail. The multi-peak roof expresses a feeling of interlocked tea houses and physically expresses the multi-level interior which allows patrons to dine intimately with an otherwise open space." In summary, Benihana shows at once the result of much thought and mutual concern of the client, architect, builder, landscape designer and interior designer. Their teamwork is a credit to the architecture and culture of both East and West.
Bar top is beautifully grained wood centered with panel runner of stainless steel. Intracoastal is viewed through back-bar opening.

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Guest room of Moss Apartment designed by Renee Marshall, featured editorially on page 29. Our furniture is also in the Snyder residence, pages 35 and 36.

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Beautifully reproduced sketches of Alfred Dana Gibson are translated into murals in cocktail lounge area.

Gibson Girl

Paneled black mahogany canopy defines bar proper.

food and service and landscaping. The object was to achieve the best possible accommodations for the guests and the most efficient work areas for the employees. As there were no lovely vistas to incorporate into the scheme, lighting played an important part in setting an atmosphere of serenity and intimacy by the utilization of rheostats throughout to create subtle variations of illumination. The entrance doors are laminated rosewood with amber glass inserts bordered with black mahogany. Both doors are flanked by matching rosewood panels featuring two Williamsburg brass lanterns of weathered copper. Upon entering, the eye is irresistibly drawn to a magnificent over two-hundred year old breakfront which has been completely restored to its original splendor of rich polished mahogany with elaborately sculptured columns, drawers and compartments. The glass doors are ornamented with Doré bronze filigree handsome wood carved panels and set in elm burl. Within the foyer also are several Victorian pieces all of which are placed upon a
Intimate seating margins the center length of dining room.

Gibson Girl

vivid red and black carpet imported from England and against a richly embossed gold vinyl wall covering. Heavily framed pictures of the Gibson Girl are displayed here along with posters and plaques. A life-sized sketch of the Gibson Girl is laminated on the door of the women’s lounge accompanied by that of a gentleman of the Victorian era on that of the men’s lounge. The bar is entered from the left of the foyer and features a marble-like top surface, ebony arm rest and overall a canopy of black mahogany. Settees are of diamond-tufted red velour separated by panels of amber and cranberry plexi-glass. The adjacent lounge is furnished with small tables set on black antique cast iron Florentine bases and on the sides are settees covered in red velour centered by round tables of black mahogany. The doorway leading to the main dining room is hung with red velvet through which a parquet floor for dancing passes to adjoin a small stage. The dining room is a burst of brilliant color from the red and black floral carpet to the chandeliers and sconces of cranberry glass. Mahogany spindles and fluted columns give the room a feeling of being separated into two private areas while retaining the atmosphere of a large dining salon. The diamond-tufted settees contrast handsomely against the wallcover of gold foil flocked in red. In keeping with the theme of the 1870’s the costumes of the waitresses were specially designed and modified from those worn during this era. The back room is reminiscent of the meeting places of Tammany Hall politicians. Here black bentwood chairs are used in keeping with the dadoes and ceiling beams of black mahogany; the wall spaces above the dadoes show a sculptured wood effect and are decorated with paintings and posters of famous characters of the Gay Nineties. This masculine room is equipped with a stand-up bar for the use of patrons attending special meetings and is closed off from the general public areas.
Colorful dining room is mellowed by patina of fine woodworking of furnishings and structural decor.

Beauty of design in depth is especially apparent looking from the lounge into the grand dining salon.
Guests are attended by Gibson Girl in well appointed dining room.

Gibson Girl

Paintings and other mementos of the Gay Nineties are displayed in this private dining and meeting room.
Adaptable chandelier lighting for dining table near pass-through from provincial kitchen. Yellow-greens and whites carry into living room.

Model Apartments

Wellington Hall, Interiors

Florence Anderson, A.I.D., Designer

For Florida at least this is the back-to-apartment living era. Unlike other parts of the Eastern Seaboard where space is very limited, making apartments a must, Florida still has plenty of land to build on, fine homes to purchase in any price range. It is usually after children are off to school and two or three cars are out of the driveway the opportunity for a choice comes: whether to worry with the care and maintenance of a house and grounds, or find a more relaxed way of spending later retirement years. It was retirement that brought the Walter B. Schreibers to Florida. They had vacationed here for twenty years, and Florida living was their dream. They purchased a lovely home in Fort Lauderdale on Isle Bahia. However, Mr. Schreiber, former owner of a large Detroit manufacturing plant, found he couldn’t really retire. He began to invest in Florida real estate, and among his purchases were a number of existing luxury highrise buildings. He began to contemplate highrise living and its many advantages that seemed so appealing. Finally, having purchased four hundred feet of invaluable oceanfront property in the secluded and exclusive Hillsboro Beach area, Mr. Schreiber started his first large-scale building project. It was to be three ten-story towers, two on the oceanfront and one on the Intracoastal...
Waterway side of the property. With condominium ownership of the apartments, all would have access to the long beautiful sand beach. Called Opal Towers, named for Mrs. Schreiber, the luxury units were priced well within range of other such Gold Coast buildings. The Frank J. Rooney Construction Company was selected as general contractor. This firm has constructed many large buildings all over the state, particularly highrise apartments in South Florida. Chosen to illustrate the wide potential of the apartment suite spaces was Wellington Hall of Fort Lauderdale. Wellington Hall’s name can be seen elsewhere in Florida as this is a small (continued)

Seating in this living room is oriented to the view of sliding door window wall overlooking the Atlantic, and also the enclosed bar and television unit.
White velvet loveseat piped in black is featured in this one-bedroom suite. Shaped window cornice and paneling dramatize the symmetry of room space. The all white background is spiced with a blue green floral print, reflected in a Chippendale mirror.
This graciously sized master bedroom welcomes the colorful floral print. Quilted spread matches draperies and print is carried to one chair. Not pictured, antique-white bookcases house favorite books and personal mementos. Magenta velvet was selected as accent fabric.

chain of fine interior decorating shops. To design and furnish two model apartments, Florence Anderson, member of the American Institute of Interior Designers, was commissioned. Her interpretation of how people might well wish to live in this beneficial climate is well projected through her interior designs and furnishings of the Opal models. And having seen her work, many purchasers of these condominiums have requested Miss Anderson’s assistance in selecting colors and furnishings for their new apartments. Some incorporate their own furniture, some select all new. In the Opal Towers models the designer created an aura, the ‘feel’, through backgrounds of many colors, interesting fabrics, carpeting and choice of accessories. Using no gimmicks or trick effects, the two models portray gracious living, each being quite different, designed for imaginary couples of entirely different personalities. Whether a model or an actual person, Miss Anderson always tries to assume their identity, as one might playing a part on stage. In this way she feels her designs completely reflect the client, down to the last throw pillow. Opal Towers has mixtures of contemporary and traditional elements for a look that is (continued)
Bold textures were used in the living room for a sophisticated play of blacks and whites with bright accents in melon tones.

Model Apartments

neither distinctive of any particular period, style nor location. Her styling is blended also, and this is carried down to the smallest accessory selected. Shown here are pictures of the one-bedroom suite and also the two-bedroom, the latter designed with a little more sophistication. In this larger suite, she used neutral tones for most background coloring, dashing with black and white prints on upholstered items, dramatized with accents of melon, persimmon and apricot. The play of textures is begun with heavily shagged carpeting, relating to the thick, hand-woven fringe bordering draperies. Crystal and mirrors reflect backgrounds and colors. Interesting lighting effects are noted throughout. A pass-through kitchen adds (continued)

Round skirted table and high chair backs carry colors of living area to this brunch area of the kitchen.
convenience and reveals the attractiveness of the kitchens. The colors carried through complement the living area, and this is mostly through use of distinctive wallpapers. Miss Anderson has shown remarkable insight into the many details which please the lady of the house; most certainly they tantalize the potential client, or purchaser. There may be all types of personalities within its walls, but all enjoy the communal facilities: besides the blue-water beach there is a heated pool, putting greens, shuffleboard courts, boating docks on the waterway. Covered parking is provided and the latest in security systems is a feature. Maximum space and all the new conveniences in the apartment spaces appeal to one and all. They are a carefully designed concept of living to adapt to people of discrimination. The many plus advantages at Opal Towers is the prime reason the Walter Schreibers are giving up their pleasant Isle Bahia home to move to a penthouse on the oceanfront at Hillsboro Beach.

This casual room adapting the second bedroom as an intimate spot for TV viewing. Versatility of sleep sofa allows additional guest accommodations.
In this reception area, strategically located mirrors give illusion of limitless space reflecting sculpture on ash wood walls.

Law Offices

Associates in Business Design, Interior Designers

Busy, successful Miami attorneys, Fuller, Brumer, Moss and Cohen by firm name, found their former office spaces literally splitting at the seams for needed additional areas in which to operate. Their decision to seek professional assistance in planning and preparing a new office resulted in their retaining Associates in Business Design to whom they were referred. A.B.D. is a well known firm of office planning experts headquartered in Miami with staff expertise in architecture, interior design, space planning, systems design and engineering. They literally took the project from the ground up. Instrumental in finding the right location in downtown metropolitan Miami, the A.B.D. associates planned and engineered all phases of the project from conception to completion. Most important was room for further expansion. In an existing building (continued)
Color disks by each firm member's name carry down hallways to corresponding color disk on individual offices.

Low maintenance materials in reception area combine wood, stone and vinyl upholstery fabrics.
an entire floor was available to work with, and soon interior walls began to tumble. Space planning and systems designing came first, and Michael L. Edelman, IBD, heading this division for his design team spent many hours with each individual law partner and member of the law firm arriving at a workable floor plan. Indeed, the entire A.B.D. staff were involved through many conferences with their clients, often into the late hours of the night. The criteria to be considered was quite complex, and a multitude of decisions were arrived at before the project commenced. When all the prerequisite information was gathered, it was turned over to other members of the firm or team, as they prefer to be described at A.B.D. Harvey Ferber, AIA architect, and John Dieckman, NSID interior designer, evolved design solutions, while E. Emile Yadi, PE, contributed the engineering know-how required in the project. Associates in Business Design has found this 'team concept' to be extremely beneficial to their clients. It offers the advantages of having all the related professionals under one roof, available for consulting and thrashing out solutions on the spot without loss of time or effort for coordination between professional disciplines. In addition, they can offer answers to the problems and develop answers to the challenge presented on a more indepth level. Some of the func-

Natural stone wall, beautifully detailed, gives look of permanence to new law offices.

Sprawling floorplan so designed to place secretarial positions adjacent each partner.
ional goals established for the completed
law firm offices were: a central core proximity
for all staff services to all partners. Files,
bookkeeping services, duplicating, inver-
vestigations, library, typing, storage, lounge
and conference facilities were required for
use by each individual partner and firm
member. Each required his own secretarial
facilities as close as possible to his own
office. The reception area had to be more
than just a station stop to screen visitors
and give directions to waiting clients. It
had to be the first impact, reflecting a
dynamic and forward looking firm, yet
maintain a tastefully contemplative atmo-
sphere — one evoking a sense of security in
clients from all walks of life. It was to be
primarily functional, secondarily attrac-
tive. Limited maintenance was to be a
prime consideration in selections of ma-
terials used. Individual partners were not
to be swallowed up in the entity of a ‘firm.’
but rather were to have their own person-

work areas. Thoughtful solutions were
developed, and an unusually interesting
environment evolved, as can readily be
seen. The reception desk, along with all
lighting troffers, seating units, tables and
planters are contained within a unique
structural system of weathered ash and
chrome pylons. Through a series of stra-
tegically located mirrors, relieving the nat-
ural keystone and weathered ash walls, the
space seems to explode outward, giving
almost limitless dimension to what is ac-
tually only an 18' X 20' area. It is a highly
absorbing waiting area for the visitor,
practically designed for easy maintenance.

Objects of art are displayed here. One of
the unique illusions is a wall with diamond
shaped sculpture, this being reflected for
endless repeats in the mirrors. One of the
firm members of A.B.D. being a sculptor,
executed this intriguing artistic wall. Be-
sides weathered ash wood and oiled wal-
ut, there is a sculptured stone wall by an
old world stone mason. Also as materials
(continued)
Unique and functional desk and credenza, one of many special designs from offices of Associates In Business Design.
in this waiting area, there is the use of mica, fired stoneware flooring and heavy duty naugahyde vinyl—all planned for beauty and insuring long-life wearability. Functional and decorative are the directional indicators, a color coded system for leading visitors to any office. The related color disc appears on each individual office door—unique and practical. There are touch button concealing walls, so that closets, files and other storage do not break overall wall lines. The main conference table and many desks were custom designed. Special hand turned doorpulls were applied in many areas, these carved out of rosewood and providing a bold decorative feature. While highly contemporary in design, the law office appears to have been of long duration and foreshadows a lengthy future.

Lawyer Fuller’s office reflects cheerful daily environment. He is the executive pilot.

Leather topped table has rosewood feature strips. Touchlatch openings in walls conceal equipment in this handsome board room.
Battlements of the twin towers recall the Moorish influence of the early architecture of the Boca Raton Hotel.
One of the most beautiful buildings in Florida is the Boca Raton Club and Hotel, built in South Florida's early history as a resort for the very well-to-do. The Mizner brothers were the architects. Renovated several times over the years by various owners, the hotel stands majestically on the shore edge of Lake Boca Raton. The Arvida Corporation, land developers for the present day subdivision of Boca Raton Estates, has restored the hotel and club facilities to its original magnificence and splendor. Boca Raton having every possibility to become a convention center, Arvida this year completed a new hotel, aptly called The Tower. To accommodate an additional 500 people to the existing facilities of the Boca Club, the contract for the overall job was given to architects Warner, Burns, Toan and Lunde, who selected the architectural firm of Cox and Pawley to execute much of the design on the entire project including the Convention Hall. They began by thoroughly researching Boca Raton, the Mizners, and early Florida history. The twenty-seven story Tower sits on a section of the 'Cloisters' designed by Addison Mizner. This Spanish tile foundation was restored [continued]
A reception room of the Presidential Suite, two stories tall, with view of coastline. Spanish antiques from original hotel were used in furnishing the large scale room.

Boca Tower

A grove of antique gas lamps and native silver buttonwood trees soften view of entrance. To the casual observer nothing has been changed in the blending of old and new.
and is now the foundation of the Tower, ingeniously retaining the character of the surroundings. All this, engineering-wise, took much planning and money. However, it was very important to the developers as well as the architects to create a combination of new-and-old. To the casual observer, nothing about the atmosphere of the Boca Raton Hotel complex has changed, but much thought and effort went into maintaining this illusion. The definitely modern design is, one might say, accessorized with twin belfries at each of the four top corners. The arches and roof caps of barrel tile reflect the Moorish influence in the original Mizner designs. Actually this site was the only one available for this construction of a vast complex of meeting rooms and the convention hall which seats 1200 people. The hall has a wall of glass twenty-five feet high and one hundred feet wide! A Mizner-designed pool was razed, but decorative old Spanish tile saved and reused. Main entrance to The Tower is gained through another Moorish arch. This faces a grove of silver buttonwood trees and antique gas lanterns for a charming effect. The building has 250 guest rooms accommodating 500 and more. High level feature is the Presidential Suite for high level personages. It was so planned that a President, his staff and press could be adequately housed during

(continued)
Decor of the Presidential Suite's master bedroom is regal, quite uncluttered.

Pebbled glass, imported marble, combine for orderly arrangement in master bath area.

Around-the-corner glimpse of a typical Tower guest room, numbering 250.

Boca Tower

a campaign time. It can serve Presidents of organizations conventioning there, with space for committee meetings and private gatherings. The reception room is two stories high with an unobstructed view South along the coastline. Interior designer, Inez Croom, A.I.D., used antiques from the original furnishings of the Boca Raton Hotel as being right in scale for this large area. Miss Croom is responsible for the interior design of twenty-six of the twenty-seven floors. Top floor of The Tower is a fine restaurant and cocktail lounge, and this floor was designed and furnished by George Jeffords, A.I.D.
An initial survey of the Top O'Tower Restaurant of the Boca Raton Hotel immediately established an architectural approach in the mind of the interior designer, George Jeffords. Top O'Tower Restaurant on the 27th floor comprises a dining room, bar and cocktail lounge, centered on twin banks of elevators, and is structured to take optimum advantage of one of South Florida's most remarkable views. The architects had eliminated the usual "four corners" and have created a hexagonal plan, the interior walls of which are structural but have been left open wherever possible, thus giving the entire floor area an atmosphere of total openness and light. This feeling is further enhanced by a Mansard style roof cap which was designed to allow four large clerestory skylights centered on the N.S.E.W. axis on the outer edge of the room and which flood the seating areas with a lovely soft even light. The combined effect of the interior structural columnar supports with its intricate cross bracing suggested the disciplined and sophisticated solution which Mr. Jeffords has applied to the furnishings. The designer, realizing that any window covering was out of the question allowed the handsome bronze window casings to stand unfettered, framing an incomparable daytime view of sea and land, and at night a velvet black sky with its thousands of pinpoint lights, providing all the design drama necessary. A soft beige cut pile carpet was used throughout and the same soft creamy white allowed the walls to meld into each other and to melt away. The elevator areas and the inside core of the room are paneled in a sand-colored grainy oak, as is the back of the bar and the bar itself. Seating for two and four is provided in most of the areas, using handsome brown walnut Directoire open armchairs upholstered in white embroidered vinyl. The bar chairs are deep tufted back lounge chairs on casters and are covered in the same fabric. The special broken corner treatments, with the odd structural uprights, provide a set-off area which the designer ingeniously turned into semi-private dining room - cocktail areas with seating for eight, giving a sense of privacy without obstructing the view in any direction. A combined respect for the architecture and the natural view, which is the mark of the true professional, has resulted in one of the most successful atmospheres seen in Southeast Florida in many a day.

Top of the Tower dining room — an enclosed atrium with all direction views.

George Jeffords, A.I.D., designed the bar and lounge at the top.
Atmosphere of another world, another era, in the entrance courtyard. Obelisk, starvveny, tends to compose garden and the refract.
All design elements of residence relate to the total Spanish concept desired.

Though relatively a young corporation, Rutenberg Homes is well on its way to becoming the major builder of this State's west coast. With more than 6500 families in Florida living in their custom designed houses, they are now a division of U.S. Home & Development Corporation. They are not land developers. Each of their residences is constructed on property of the owner's choice. They are what is termed "scattered lot builders", and as such, Rutenberg is probably the country's largest. Many interesting exterior designs and floorplans exist from which to choose, and a certain number of modifications can be made in these. Or, their design staff is equipped to produce a completely individual plan just for you. Pictured on these first few pages is the home of the McDowells, situated in the Woodlands area, west and north of Fort Lauderdale. Originally commuters between New Mexico and Florida, the McDowells are so pleased with their new home that they have sold their Western enterprises, now making this their permanent residence. The house is a custom designed, barrel-tiled Spanish type quite indigenous to South Florida, particularly in earlier days, now enjoying renewed interest. A carefully studied floorplan gives full open access on one side, permitting Mr. McDowell to step (continued)
Comfortable seating arrangement faces a hand-hewn beam over a hearth, where a fire is occasionally used for atmosphere.

Custom made cabinetry has decorative tile inserts of fruits and vegetables. Kitchen doubles as entertainment bar for guests.
Colorful foyer of McDowell's Ft. Lauderdale home transports one into another world where tranquility and graciousness is the obvious keynote of living. Floorplan of house flows beautifully from this area to both first and second floors. Open bridge over foyer connects upper master suite to other rooms.

Custom Crafted

from the doors just across their own grounds to the edge of the Woodlands Country Club golf courses. The street side (and one is more tempted to call it a road side, since a country atmosphere prevails) is designed for privacy. Mrs. McDowell summoned her friend and interior designer from Albuquerque, New Mexico — Mary Duncan, A.I.D. — to assist her. She had helped them with previous homes. In spite of the miles between them most of the time, the designer created striking and comfortable interiors. Her blending of contemporary, Spanish and Mexican furnishings, the adroit choice of accessories and fixtures, produced an outstanding result. The colorful foyer has earthen-tiled flooring, over which is laid an area rug of
Featured on these pages are excerpt shots taken in model homes the Rutenberg Homes firm has constructed in a row in Largo, Florida. These were designed, constructed, furnished completely and beautifully landscaped — all to show visually the finished product of their many available plans and services. It enables the interested prospective new home owner to compare these several plans, and see the many features not readily discernible from blueprints. Guides will escort the interested party through the tour, pointing out construction details and innovations, explaining why homes of today cost so much more than in former days, pointing out how floorplans can, in some instances, be flexible to suit individual requirements. For instance, it’s a good point to realize that building with trusses, rather than conventional framing, is necessary today be-

View over pool focused on landscaped garden, replete with flowering shrubbery. Visible are three of four seated dining areas.
Oriental modern is decorating theme of this room. Large space offers many variations — this a living-dining combination.

cause walls are stuffed with such items as built-in vacuum cleaners, intercoms, built-in bath scales, vents for electrical appliances, cold air returns for the air conditioner and central heating system. Kitchens formerly contained a sink, oven, range and refrigerator. Today we have the sink with its disposal, dishwasher, a refrigerator with automatic ice maker, a double oven electric range, self-cleaning, and with rotisserie, built-in food mixing systems — and stereo playing to drown out the whir of all these contrivances — all this being lighted by a luminescent ceiling. Walk into any bath today and compare it to the bath of ten years ago. Yes, there are many things some take for granted in purchasing a ready-built house, but when you embark on building one yourself, these things and more are considerations. In moderate to luxury priced homes, Rutenberg has managed to keep these extra costs to a minimum, yet with maximum guarantees of quality. These things and more are quick construction education for the layman. When most anyone starts planning his dreamhouse he doodles with a floorplan which will accommodate the family’s needs and desires. Elevations come later, usually from the architect’s office. Perhaps it is the openness and convenience of the (continued)
Model Homes

Floorplans of these models which are most appealing. Each living area flows one into the other, all centering around the all-important room - the kitchen. There are always several dining areas, formal and informal. Exterior terraces and pool decks accommodate informal lunches. Flow-over evening guests. Kitchen bar centers are a feature - the chef is not severed from family activities. Always the view is focused to exterior plantings. The photographs shown here are those of the Islander model, one of the larger ones, a two story home with the master bedroom suite below and three bedrooms above. Many times one of these upper rooms is made into a learning and hobby center for children. One of the interesting features of the Islander is the new Penplast Bermuda shingle roof. Used for the first time, it is an expanded polystyrene material, covered with a special nylon paint for protection. This material goes over a felt, built-up roof that is very lightweight, and can withstand winds up to better than 150 miles an hour. Since the heat cannot penetrate this roof, lower air-conditioning and heating costs are achieved. Rutenberg Homes Design Director, Spencer Lee Hart, Jr., is responsible for this roof, and for many building innovations which offer more for less. He is principal designer for all of the standard and custom designed homes.

This powder room-bath typical of appealing features built into each individual bath area.

Most every floorplan in a Rutenberg home provides a work-hobby area for the lady of the house.
Model Homes

Dressing room in the master bath of the Granada.

Many designer options are available, such as this fireplace wall, in these custom crafted homes.
A graceful sweep of curves lead into one of Fort Lauderdale's newest condominiums, situated on a picturesque waterway.

Building sites on any of the waterways in beautiful Fort Lauderdale are becoming increasingly more scarce. So when Jack L. Hamilton, young, dynamic president of Hamilton Properties, was able to obtain two properties on opposite, facing sides of a lovely waterway, it was indeed a 'find'. Use of the land is for highrise condominium living, with apartments so designed that all owners enjoy the sweeping view of Ft. Lauderdale and the waterway with its day and night traffic of boating activities. Architect Oscar Handle so designed the first building, Sunrise East, as to permit this view (continued)
Cheerful Florida citrus colors greet one as he enters the third floor main lobby of Sunrise East. Furnishings are contemporary.

Wide veranda viewed from main lobby corridor, where waterway views provide twenty-four hour entertainment and enjoyment for all.
The three elevator shafts make for interesting architectural detailing, leading from parking floors to the rooftop.

Sunrise East

for every resident. Land space being so limited, the first three levels provide needed parking. Three elevator cabs service Sunrise East, one for service and the other two leading directly into each apartment suite. From experience Mr. Hamilton has learned that multi-dwelling apartments for those of means must be designed on a luxury scale, and this means space: large rooms, many closets, workable kitchens, useable terraces. Security guards and closed circuit television controls scan the building's interior spaces and surrounding plazas, and this is a prime consideration of today's condominium buyers. Quite a novel innovation is that all recreational facilities are on the roof top: a swimming pool, putting green with synthetic turf, shuffleboard courts, suana baths and health clubs. Four small and intimate rooms are for the residents enjoyment and their entertaining of guests. Although it is a rooftop by all standards, the many activities and sheltered spaces make it designated as the twentieth floor. Assisting the architect and developer in the final planning of this first of two buildings was the contract interior design firm of Kuhnhardt and Rogers, with
Rooftop furnishings are completely practical. This Swiss designed furniture is lacquered wood; stretch fabric over foam rubber.

offices in New York and Fort Lauderdale. This firm works management consultants on the programming and planning of space, and provide interior design as required. Their experience of many years has been for many government projects, the aviation industry, and civic buildings as well as public buildings and offices. Their solution for the public spaces of Sunrise East are highly imaginative, practical and attractive to the eye. Their services are many, their demands few and these are to never sacrifice quality for quantity, and never to use artificial planting when live plant-

(continued)

The twenty stories of Sunrise East rises majestically skyward.
Elevated putting green is covered with Astro Turf, a hardy synthetic fiber. A favorite recreational spot.

It might be difficult to keep your mind on your partner’s ace with the magnificent view of the city.
Sunrise East

A cozy, comfortable rooftop room, with adjacent full service kitchen, makes a delightful place for entertaining.
Cheerfulness and practicality make for comfort. Each rooftop room was meant to look ‘different’ than home.
Sunrise East

ings offer so much more. In the attractive entrance there is vibrant color throughout. Orange velvet appears on modern benches lining each side, and a contemporary floral patterned velvet is seen on a small sofa grouping. A loosely woven white drapery covers the window walls giving needed softness but not obstructing the views. On the top floor the four small rooms are designed with furnishings which range from nearly advance contemporary to a more residential modern. Each room is different, but each flows one into another and read as if belonging together. The selection of hard surface floorings, carpeting, fabrics was all adroitly chosen and the total effect is good design.

The carpeted rooftop has as its focal point a shimmering blue water swimming pool — a pool with a view.
Nighttime lighting dramatizes the brick arched entrance to The Decorators Showcase, newly opened on N. E. 40th Street, Miami, for shops, showrooms and offices.

Architectural design draws attention to the building’s beautification of the street.

THE DECORATORS SHOWCASE

THURSTON HATCHER ASSOCIATES
ARCHITECTS

THURSTON HATCHER, A.I.A.
WILLIAM ZEIGLER, A.I.A.
GEORGE GUNN, A.I.A.

MILLER & SOLOMAN INC.
CONTRACTORS
An outstanding building providing offices, showrooms and display facilities for manufacturers of products for the interior designing and decorating trades, as well as these trades' attendant activities, has been designed and built on Northeast 40th Street in Miami. This is the street long known and called 'Decorators Row' in the Design Plaza, comprising attractive retail, wholesale and other consumer shops and stores of great variety serving the furnishing, decorating and designing markets. This building, known as The Decorators Showcase, is a handsomely designed facility from the architectural office of Thurston Hatcher Associates. Its first floor brick pavers lead in from the brick bordered public sidewalk through the broad, graceful brick archway into the garden court.

Here a cascading fountain and pools beckon into the myriad of fascinating shops, showrooms and offices inside the building complex. The building was conceived and commissioned to the architectural firm by a prominent Miami family, long noted for their many civic and cultural activities, Emil J. Gould and Dennis I. Gould. They desired, in this already attractively commercial area, to erect a landmark, a milestone for the future. The design of the structure was required to be such that antiques as well as contemporary furnishings would be compatible. The building does not offend the many talentedly conceived storefronts around it, but serves as the catalyst to bring together and blend the wide variety of these shops 'on the street'. Character of the materials (continued)
Inner courtyard is focused around the fountain and pools conceived by George Gunn, architect for the project.

A three story tower rises to the east of the arcade of shops and garden, for additional shops and showrooms.
selected is unusual for the area, beginning with the antiqued brick. The tower with its brick parapet also uses a textured stucco, welded visually into the weathered patina copper canopies and spandrels protecting each bronze treated window. Roofing is a colored barrel tile which slopes down invitingly to the interior garden courtyard. This courtyard is reminiscent of the many seen in Mexico, Spain, Italy and other parts of the world. In the arcade surrounding it the warmth of wood, stained cypress and African mahogany, is combined with copper and architectural bronze. The cypress columns bear a marked architectural design: slim at the base with projecting wood squares applied, making each appear to be hand carved. Attractive mahogany doors, with specially designed identification plaques, lead into the shops. In the courtyard, also, is the Piccadilly Hearth, one of the finest Miami restaurants. Exceptionally well designed and furnished, the restaurant represents a long needed facility for day and night strollers on the street. Interior corridors have mahogany trim on vibrant vinyl covered walls, and acoustical tile ceilings. The very latest in security systems is provided, with interesting innovations. There is also an all encompassing and new telephone system for the participants in this building. The Decorators Showcase represents evidence of people who have accomplished a wish to do something better.

inviting entrance is gained over brick paving which extends and borders the street's edge and sidewalk.
Large family room is made more spacious by utilizing just a few pieces of furniture. Effect is a cozy scene.
Most people are intrigued by the end result of an interior designer's work in their home, in homes of their friends, to say nothing of colorful magazine portrayals. So it is always a treat to 'peek inside' the actual home of the interior designer. Geraldine Farmer and her husband are both extremely active people in their individual pursuits of business with all the attendant tensions. These tensions are eased by their mutual love of the placidity and beauty enjoyed in their home. They purchased an existing home on a picturesque lake in the quiet Baypoint section of Miami. Formerly owned by a shipbuilder, many changes had already been made in the house to his personal specifications. Miss Farmer felt the house had good possibilities with which to work, and started her own renovation designs, inside and (continued)

Miss Farmer decorated their home strictly for comfort and convenience, declining to make it a 'showcase'.
out. Besides opening up walls and adding other architectural detailing, an entire wall— the fireplace wall—was covered with old hand-made brick found in Atlanta, Georgia. Nothing new in the way of major furnishings were purchased for their new home—existing possessions seemed to fall in place. Therefore, warm and familiar living was preordained. Miss Farmer's way of life is best shown by the fact she chose not to display a decorator's talent, nor a showcase appearance as is so often the case, but to keep in mind a home where she and Mr. Alterman could relax in comfortable surroundings. They both enjoy boating, having direct access to a beautiful waterway, and this activity is shared with their neighbors and friends. They enjoy a family oriented atmosphere with children and pets playing in peace. Miss Farmer freely admits to decorating for her husband's comfort and enjoyment: for instance, television is in the living room instead of the family room. One of her own (continued)

Foyer displays many items of interest, accessories with a history which is meaningful to the family. Wallpaper depicts Philadelphia row houses.
theories for decorating is that a small room should be filled to make it cozy, with fewer pieces used in a large room for a more spacious effect. Amid the myriad of treasures, trinkets and fine old pieces, downy contemporary chairs and sofas are most inviting. The kitchen, thoroughly modernized, leads through the dining room to a bar area at one end of the Florida room. The lamp on the bar is a bow light, a gift offered to them by the son of the ship's owner of the Silver Queen. Small desk in this bar area is a sentimental keepsake, being the first desk with which her husband started his business career. Such mementos are prominent in the decorating scheme. The bartop is made of oak used in the flooring of transport trailers, a company currently owned by her husband, Alterman Transport Company. The finished product was executed by the employees. In the dining room, a Grappo bowl on the table is a cherished possession and sits under a custom metal and enameled lighting fixture of flower design. It is by artist-sculptor, Garland Faulkner. A modified French-type breadrack serves as sideboard. The den at the opposite end of the house is used principally as a home-office, and the desk is from the Cleveland office of John D. Rockefeller. Vivid colors were brought into play here, and family portraits are prominently displayed. The entrance foyer is a place to tarry and observe the historic accessories. The wall treatment carrying up the stairwell depicts Philadelphia row houses. At the top landing is a carved primitive head by artist-sculptor, Rose Alterman. At the foot of the staircase is a vase of hand-turned rosewood carved from a solid piece of this wood from Costa Rica. It is twin to the one presented to President Johnson by that government as a gift. On the upper floor of this split level dwelling is the master bedroom suite, quite apart from the rest of the house. Extensive remodeling was required here to suit their needs. Walls were moved, built-in cabinetry added for useful and decorative purposes. As elsewhere in the house, window treatments at cursory glance are relatively simple, yet this very effect is of interest to the trained eye. All in all this is a home two people were able to create, tailored to their desires. It just so happens Miss Geraldine Farmer is an interior designer.
Interior Design begins long before this...

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In this issue: Sunrise East, Lobby and Recreations Areas completed by Kunhardt & Rogers. See pages 116-123
The Bay Colony Residence of Mr. and Mrs. Edward Smith - Designer, Gary Robinson, A.I.D.

DESIGNERS:
Jody Miller, A.I.D. Sandra Lowry, A.I.D. Affil. Gary Robinson, A.I.D.

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Kitchen of Cover House shown on the editorial pages
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